WWW.GUITARPLAYER.COM

AUGUST 2012

Guitar Player® Vault

The legacy of the first electric-guitar star is explored in this *GP* cover story from 1982.

charlie christian

Features interviews with Benny Goodman and John Hammond, as well as Christian's own writings about amplified guitar.

Reviewed! 11 Portable PA Rigs

MERLE HAGGARD AND ROY NICHOLS

VERNON REID

-PLUS- 3 FREE SONG TRANSCRIPTIONS

LED METHOD

LED ZEPPELIN
GUITAR METHOD
IMMERSE YOURSELF IN THE MUSIC & MYTHOLOGY OF LED ZEPPELIN AS YOU LEARN TO PLAY GUITAR
CD INSIDE
WITH TONE 'N' TEMPO CHANGER SOFTWARE
– FEATURING –
26 SONGS OF LED ZEPPELIN
BABE I'M GONNA LEAVE YOU
THE BATTLE OF EVERMORE
COMMUNICATION BREAKDOWN
DAZED AND CONFUSED
GOOD TIMES BAD TIMES
HEARTBREAKER
IMMIGRANT SONG
LIVING LOVING MAID (SHE'S JUST A WOMAN)
OVER THE HILLS AND FAR AWAY
ROCK AND ROLL
STAIRWAY TO HEAVEN
WHEN THE LEVEE BREAKS
...and many more
Alfred
LED ZEPPELIN GUITAR METHOD

PLAY AUTHENTIC SONG ARRANGEMENTS BY THE TIME YOU COMPLETE THE BOOK!

Beginner course features:

- **Standard notation & guitar TAB**
- **Enhanced CD demonstrating all songs & exercises**
- **Tone 'N' Tempo changer allowing you to loop, slow down tracks, or even transpose keys**
- **Historical facts & photos**

Alfred 90TH ANNIVERSARY

Scan this code for a FREE sample lesson.

BUY IT TODAY at alfred.com/LedMethod or at any of these fine retailers:

amazon.com BARNES&NOBLE BOOKSELLERS Guitar Center Musician's Friend sheetmusicplus.com

22802 GP06.12

INTRODUCING THE

Bad ~~Cat~~ Ass

BOBCAT 100

Bobcat 100
INPUT
VOL
TONE
LEVEL
UNLEASH
ON
STDBY
ON
OFF
BadCat

HAND WIRED, POINT TO POINT,
ALL TUBE POWER AND PRE-AMP,
5 TO 100 WATT SAME TONE,
28LBS, UNLEASH TECHNOLOGY*
THE WORLD'S FIRST CLASS A/D© AMPLIFIER

714.630.0101 BADCATAMPS.COM

Bad Cat Tube Amplifiers
are designed and hand-built in Southern California.

*Patent Pending

THE GuitarPlayer BOOK
40 YEARS OF INTERVIEWS, GEAR, AND LESSONS FROM THE WORLD'S MOST CELEBRATED GUITAR MAGAZINE
BY MICHAEL MOLENDA AND THE EDITORS OF GUITAR PLAYER MAGAZINE
FOREWORD BY LES PAUL
40 YEARS OF INTERVIEWS, GEAR, AND LESSONS FROM THE WORLD'S MOST CELEBRATED GUITAR MAGAZINE
THE ULTIMATE RESOURCE FOR GUITARISTS!
Backbeat Books
DISTRIBUTED BY HAL•LEONARD®
AVAILABLE AT MAJOR BOOKSTORES AND ONLINE AT:
WWW.BACKBEATBOOKS.COM OR WWW.MUSICDISPATCH.COM (800-637-2852)

GuitarPlayerVault

Editors	Matt Blackett - mblackett@musicplayer.com Barry Cleveland - bcleveland@musicplayer.com Art Thompson - athompson@musicplayer.com
Consulting Editors	Jim Campilongo, Jesse Gress, Henry Kaiser, Michael Ross, Leni Stern, David Torn, Tom Wheeler
Art Director	Joelle Katcher
Music Copyist	Elizabeth Ledgerwood
Production Manager	Beatrice Kim

Group Publisher: Joe Perry
jperry@musicplayer.com, 770.343.9978

Advertising Director Northwest, Midwest &
New Business Development: Greg Sutton
gsutton@musicplayer.com, 925.425.9967

Advertising Director, Southwest: Albert Margolis
amargolis@musicplayer.com, 949.582.2753

Advertising Director, East Coast & Europe: Jeff Donnenwerth
jdonnenwerth@musicplayer.com, 770.643.1425

Specialty Sales Advertising: Michelle Eigen
meigen@musicplayer.com, 650.238.0325

The Music Player Network
Vice President: John Pledger
Editorial Director: Michael Molenda
Senior Financial Analyst: Bob Jenkins
Production Department Manager: Beatrice Kim
Sales Operations Director: Lauren Gerber
Marketing Project Manager: Tyler Reed
Web Director: Dan Angeloro
Motion Graphics Designer: Tim Tsuruda
IT Tech: Bill Brooks
Office Services Coordinator: Mara Hampson

Newbay Media Corporate President and CEO: Steve Palm
Chief Financial Officer: Paul Mastronardi
Vice President, Web Development: Joe Ferrick
Circulation Director: Denise Robbins
HR Manager: Ray Vollmer
Controller: Jack Liedke
IT Director: Anthony Verbanic

Please direct all advertising and editorial inquiries to:
Guitar Player, 1111 Bayhill Drive, Suite 125, San Bruno, CA, 94066
(650) 238-0300; FAX (650) 238-0261; guitplyr@musicplayer.com.

Please direct subscription orders, inquiries, and address changes to:
Guitar Player, box 469073, Escondido, CA 92046-9073, or phone
(800) 289-9839, or send an email to guitarplayer@pcspublink.com, or click to
subscriber services at guitarplayer.com.

BACK ISSUES: Back issues are available for $10 each by calling
(800) 289-9839 or by contacting guitarplayer@pcspublink.com.

POSTMASTER: Send address changes to Guitar Player,
Box 469073, Escondido, CA 92046.

Guitar Player (ISSN 0017-5463) is published monthly with an extra issue in December by Newbay Media, LLC, 1111 Bayhill Drive, Suite 125, San Bruno, CA 94066. Guitar Player is a registered trademark of Newbay Media. All material published in Guitar Player is copyrighted © 2009 by Newbay Media. All rights reserved. Reproduction of material appearing in Guitar Player is prohibited without written permission. Publisher assumes no responsibility for return of unsolicited manuscripts, photos, or artwork. All product information is subject to change; publisher assumes no responsibility for such changes. All listed model numbers and product names are manufacturers' registered trademarks. Periodicals postage paid at San Bruno, CA, and at additional mailing offices. Canada Post: Publications Mail Agreement #40612608. Canada Returns to be sent to Bleuchip International, P.O. Box 25542, London, ON N6C 6B2.

Follow Guitar Player online at:

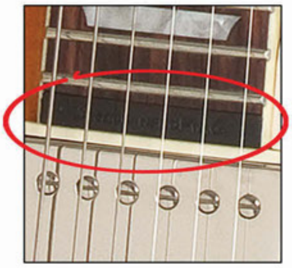
twitter facebook

PUBLISHED IN THE U.S.A.

MEMBER MMA MIDI MANUFACTURERS ASSOCIATION BPA INTERNATIONAL WPA NewBay Media

ULTRA COOL

Les Paul® ULTRA-III & ULTRA-339



Shadow™ NanoMag™ Pickup

Stereo
Mono (all pickups)
Magnetic
NanoMag
USB

1/4" Mono, Stereo & USB Output Jacks

Chromatic Tuner located on bridge pickup ring

ProBucker™ Pickups

Guitar Rig
NI NATIVE INSTRUMENTS

FREE Guitar Rig 4 LE Software!

See & Hear the Ultra's technology at: www.epiphone.com/U3

Epiphone®

performance is our passion

EVERTUNE
INTONATION SCREWS

The EverTune Bridge

Gives Constant Tension Tuning and Amazing Intonation

The only all mechanical guitar bridge that gives the
gift of being In Tune and Intonated even through
crazy bends, string stretching, hot and cold temperatures,
over fretting, hard strumming, capos, and more...

See for yourself at
www.EverTune.com

EDITORS' GuitarPlayer PICK

EVERTUNE®

©2011 EverTune®. All rights reserved.

August 2012 · Volume 2, Number 8

contents

March 1982 $1.50 (Canadian $1.75, UK 95p)
Guitar
PLAYER
CUSTOM SOLIDBODIES
Special Tribute
CHARLIE CHRISTIAN
.38 SPECIAL
DEF LEPPARD
CHOOSING AN ELECTRIC

LEARN HENDRIX'S "ALL ALONG THE WATCHTOWER" SOLOS
Guitar Player
NEW GEAR ISSUE
FIRST LOOK AT 40 SEXY TONE TOYS YOU'LL WANT THIS YEAR!
MAY 2001
THE LIVING END
RICHARD LLOYD
JIM CAMPILONGO
THE OFFSPRING
EXCLUSIVE LESSON!
OPEN-D TUNING

NEW ARTIST FEATURE

08 **Vernon Reid**
From the current issue of *Guitar Player*

FROM THE VAULT

15 **Charlie Christian**
This *GP* cover story from 1982 explores the legacy of the first electric guitar star, and features interviews with Benny Goodman, Barney Kessel, and John Hammond, as well as Christian's own musings about amplified guitar.

42 **Merle Haggard & Roy Nichols**
From the May 2001 issue of *GP*

GEAR

52 **Reviewed!** 11 Portable PA Rigs (from the current issue of *GP*).

ON THE NEWSSTAND

60 ***GP*** August 2012 Table of Contents

LESSONS

62 **Al Bonhomme** The GIT Master Class Twangmaster's honky tonk survival guide (from the February 2010 issue of *GP*)

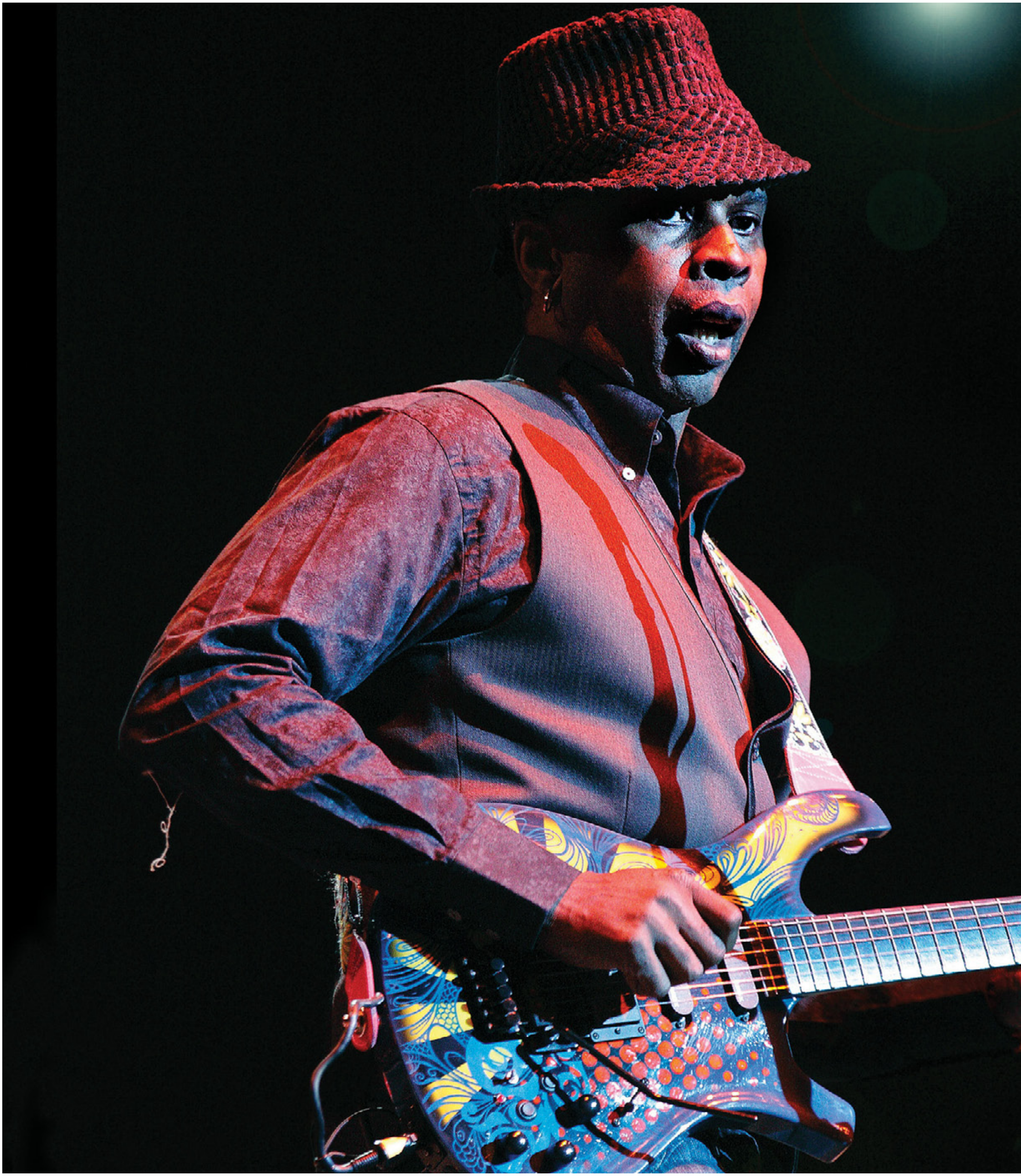
68 **Matthias Jabs** The Scorpions lead axe man's bending exercises, Plus! An interpretation of his "20th Century Man" solo (from the Holiday 2010 issue of *GP*)

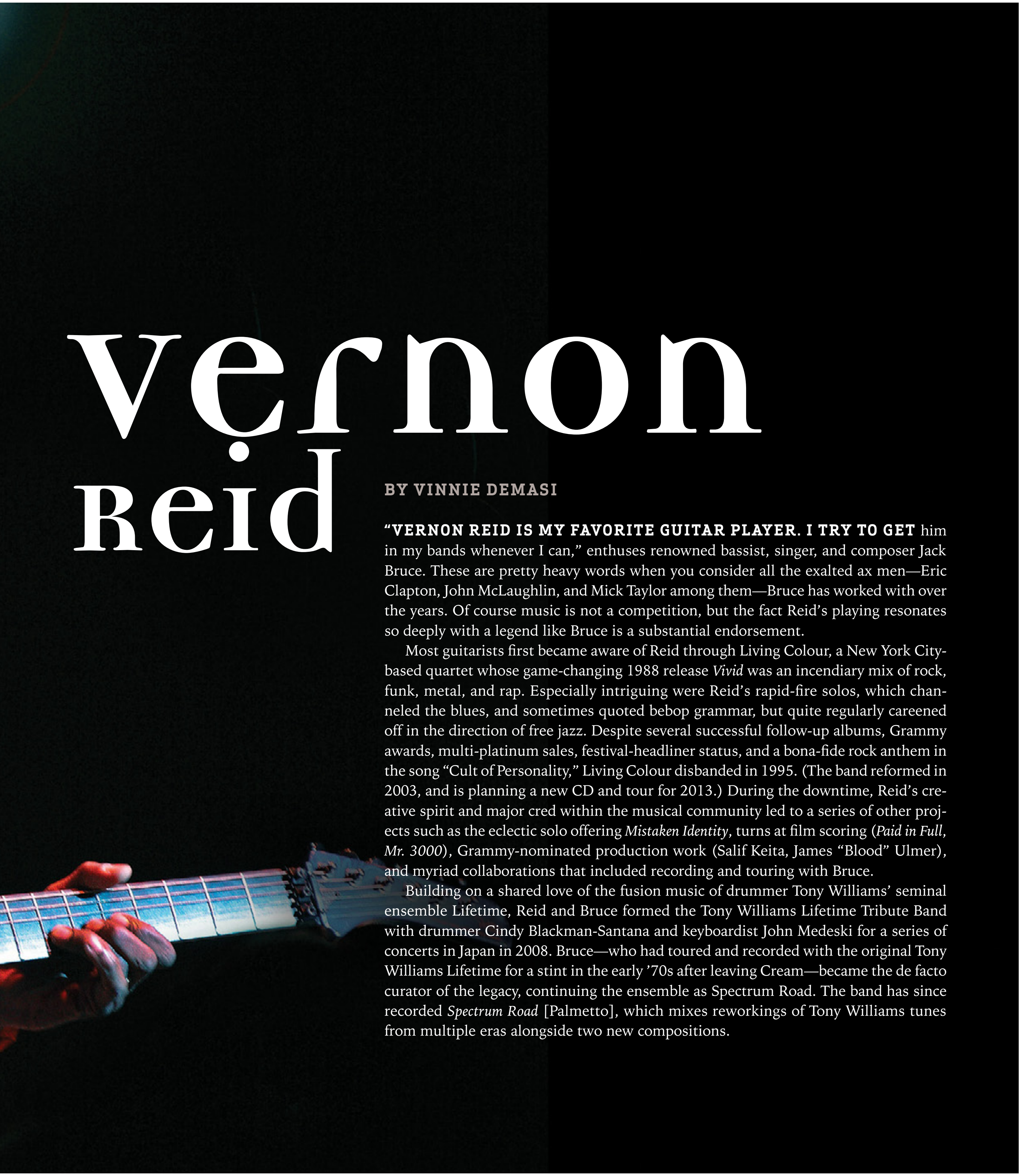
SESSIONS

70 The ever popular **TrueFire Lessons**

TRANSCRIPTIONS

72 "Still Beats Your Name" **Killswitch Engage**
86 "Closer" **Lacuna Coil**
90 "Teenager in Love" **Dion and the Belmonts**





Vernon Reid

BY VINNIE DEMASI

“VERNON REID IS MY FAVORITE GUITAR PLAYER. I TRY TO GET him in my bands whenever I can,” enthuses renowned bassist, singer, and composer Jack Bruce. These are pretty heavy words when you consider all the exalted ax men—Eric Clapton, John McLaughlin, and Mick Taylor among them—Bruce has worked with over the years. Of course music is not a competition, but the fact Reid’s playing resonates so deeply with a legend like Bruce is a substantial endorsement.

Most guitarists first became aware of Reid through Living Colour, a New York City-based quartet whose game-changing 1988 release *Vivid* was an incendiary mix of rock, funk, metal, and rap. Especially intriguing were Reid’s rapid-fire solos, which channeled the blues, and sometimes quoted bebop grammar, but quite regularly careened off in the direction of free jazz. Despite several successful follow-up albums, Grammy awards, multi-platinum sales, festival-headliner status, and a bona-fide rock anthem in the song “Cult of Personality,” Living Colour disbanded in 1995. (The band reformed in 2003, and is planning a new CD and tour for 2013.) During the downtime, Reid’s creative spirit and major cred within the musical community led to a series of other projects such as the eclectic solo offering *Mistaken Identity*, turns at film scoring (*Paid in Full, Mr. 3000*), Grammy-nominated production work (Salif Keita, James “Blood” Ulmer), and myriad collaborations that included recording and touring with Bruce.

Building on a shared love of the fusion music of drummer Tony Williams’ seminal ensemble Lifetime, Reid and Bruce formed the Tony Williams Lifetime Tribute Band with drummer Cindy Blackman-Santana and keyboardist John Medeski for a series of concerts in Japan in 2008. Bruce—who had toured and recorded with the original Tony Williams Lifetime for a stint in the early ’70s after leaving Cream—became the de facto curator of the legacy, continuing the ensemble as Spectrum Road. The band has since recorded *Spectrum Road* [Palmetto], which mixes reworkings of Tony Williams tunes from multiple eras alongside two new compositions.

KEN SETTLE

How did you first get involved with Jack Bruce and *Spectrum Road*?

Jack reached out to me to play on *A Question of Time* in 1989, and again on some tours and albums with his band, the Cuicoland Express. It has been pretty amazing because ever since I was a kid I knew "da da duh da da" (sings Cream's "Sunshine of Your Love" riff), so getting to play with someone of Jack's stature and ability is not something I take for granted. Spectrum Road came about because I was always asking Jack what it was like to play with Tony Williams, and to be a part of the whole fusion scene of the late '60s and early '70s. Tony was one of the first jazz guys to go after the rock-jazz fusion thing. A lot of people think it was Miles Davis who influenced Tony in that regard, but it was really the other way around. Tony was still a teenager when the Beatles came out, so he grew up with both rock and jazz. He wasn't just a jazz drummer who experimented with rock—they were both part of his lineage. After his death in 1997, it seemed to me like his fusion music was going to be marginalized and ignored. This project was started as a tribute to Tony, but it has really taken on its own identity, and now it's about capturing the spirit of those early fusion recordings.

As the link to the original Lifetime, did Jack offer any guidance on how to approach the tunes?

Not specifically. Some of the songs we chose to record were from either before or after Jack's tenure in the band, so there were no preconceived notions there. Jack did say that back in the day they'd often only play one or two tunes in concert because the improvisation started going in a certain direction and they just followed it. Back then, even an arena rock band like Led Zeppelin would play one song for 30-plus minutes in concert, and be able to approach it in a totally avant-garde and uninhibited way. It was a different time when the idea of the musical journey was valid, and that's something we wanted to bring back.

Was it daunting to have to answer the legacy of guitarists like Ted Dunbar, John McLaughlin, and Allan Holdsworth, who had played on the original Lifetime recordings?

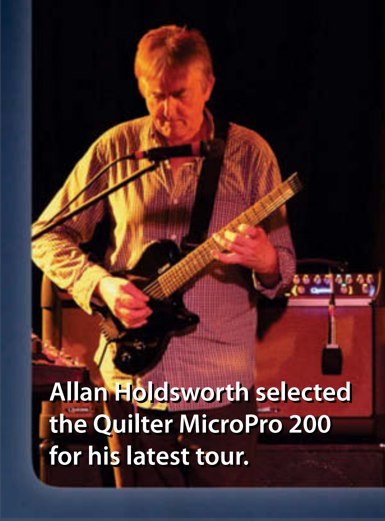
I tried to not think about what anyone else had done on any given tune. Obviously, they were all amazing cats, but having their ghosts sitting on my shoulder wasn't going to help my playing. I just concentrated on going in and doing my thing. When I was younger I'd taken some lessons with Ted Dunbar, and I wound up quoting some of his phrases on "There Comes a Time," but I didn't do it consciously. I think his influence just crept in because I had always loved

CLICK HERE
SF 2
00:32 / 44:20

LIVING COLOUR LIVE AT THE MONTREAUX JAZZ FESTIVAL IN 2001.

Quilter™

MICROPRO 200



Allan Holdsworth selected the Quilter MicroPro 200 for his latest tour.

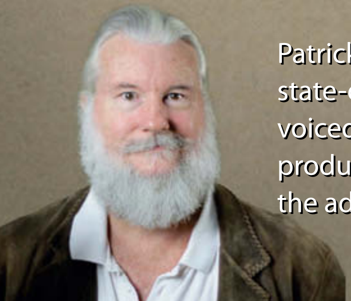
Serious tone in small packages

Enjoy all the warmth and dynamics of a classic amp with the versatility of modern technology. Easy to carry yet loud enough for any gig.

- 200 watts of class D power
- Full Q™ tone for increased clarity and harmonics
- Amazingly light and portable
- No tubes required!

Quilter
Quilter
Quilter
Quilter
Quilter 12
Quilter 8
Quilter 12

The MicroPro 200 is available in a 1x12" combo, a 1x10" combo, a 1x8" combo, or as a lightweight head to power Quilter speaker cabinets or your own favorite cabinets.



Patrick Quilter has reinvented the guitar amplifier using state-of-the-art class D power technology and artfully voiced analog tone circuits. Finally, an amp that faithfully produces the tone and feel of a vintage amp but with all the advantages of modern design.

Want to know more?
(714) 519-6114

quilterlabs.com

QUILTER is a trademark of Quilter Labs, LLC Costa Mesa, California

his playing on that tune, and those phrases were already in my vocabulary.

How did you approach the freeform improvisation sections on tunes like "Where"?

First and foremost, you have to be prepared to let go of expectations. You have to participate in the musical interaction that's going on around you. You can't just sit back and play your pre-rehearsed licks. It's like if you were to have a conversation with someone and there's a joke that you want to tell. Instead of hearing what the other person is saying, you're just looking for the opportune time to get your joke in. You're not really communicating. Freeform improvisation can also tie in to the concept of karma, which is the idea that the choices you make have consequences that affect other people in a very wide-ranging way. If I introduce a specific phrase or melodic idea into the musical conversation, it's going to affect what Jack, Cindy, and John are going to play, and ultimately where the entire improvisation is going to go.

soundblox® 2
DIMENSION REVERB
MAKE SOME ROOM
SOURCE AUDIO
THE NEW STANDARD
Create intimate to enormous room sounds without overcrowding your pedalboard. The SB2 Dimension Reverb packs the power of a rack system into a super-compact, cast aluminum stompbox with 12 brilliantly engineered reverb effects including **Room**, **Spring**, **Plate**, and **Echo**. It also features 2 user presets, extended tweakability, and external expression, Hot Hand, or MIDI control capabilities. Your pedalboard just got roomy!

Product videos & additional info at
sourceaudio.net

Your playing, especially in a rock context, has always been a bit outside of what's considered traditional.

Very often, people are constrained by the dictates of tradition. You can loosen those constraints, but you have to approach that thoughtfully. If you want to play outside the key there's a way to do it that's incompetent—you're just playing out of key because you don't know where you are—and there's a way to do it that's competent. Take [saxophonist] James Moody for example. He was a master at playing a half-step above the changes. He was playing out-of-key, but it created this beautiful tension because he knew specifically what he was doing and he knew how to resolve it. I always try to be in complete control of what I'm doing, while still allowing what's going on around me to influence me.

Did you use your new Parker signature guitar on *Spectrum Road*?

Yes. It's called a Parker Freakfly and it has a Floyd Rose system, an EMG 81X in the bridge, EMG 81 SAX single-coils in the middle and neck positions, a Roland GK-KIT-GT3 MIDI pickup, and a V-shaped neck. I also played a 1958 Gibson ES-355 and my custom Hamer Chaparral. For amps, I used my Mesa/Boogie Dual Rectifier, an old Fender Twin that was at the studio, and a Randall MTS Blackface Module.v

Are there any future plans for Living Colour?

Definitely. We'll be back as a band in 2013. We recently participated in a tribute to Robert Johnson at the Apollo Theater. We played his "Preachin' Blues," and it was a powerful moment for us, as it got us thinking about the reconnection of heavy metal and the blues. That's something we'd like to explore on the next recording. Metal has gone on to become highly technical and separated from the blues. The thing about Sabbath and Zeppelin for me was this organic connection they had to folk music and the blues. So many great riffs like "Sunshine of Your Love," Zeppelin's "The Ocean," or Bad Brains' "Re-Ignition" come from a simple blues scale. And when you think about it, they were all just happy accidents. There's no formula for writing a great riff—you've got to be in the right musical space and hope that the happy accidents happen.

WATERTIGHT.
LIFETIME WARRANTY.

INDESTRUCTIBLE

SKB ORANGE, CA

www.skbcases.com
SKB CORPORATION
Orange CA

MADE IN USA ORANGE CALIFORNIA

NEW! 3i-4217-18
i-Series 4217 Acoustic Dreadnought Flight Case.
Available in Black or Desert Tan.

"YOUR NEW FLIGHT CASE IS BY FAR THE BEST I HAVE LAID MY GUITAR TO REST IN BETWEEN GIGS. THE TSA LOCKS AND DURABLE CONSTRUCTION LET ME KNOW THAT MY OLD TRUSTED GUITAR WILL BE AT MY NEXT SHOW IN TIP TOP SHAPE!"

—COLLIN RAYE

Fits Acoustic Grand Concert

Fits Acoustic Grand Symphony

Fits Acoustic Auditorium

SLAY ALL OF YOUR PEDAL-POWER DRAGONS

decibel eleven™
HoT SToNE
DELUXE
9V
12V
400mA
9V
12V
100mA
9V
100mA
9V
SW1
200mA
9V-12V
SW2
200mA
9V-12V
100mA
5V▸9V
100mA
5V▸9V

Up to 80%
More Regulated Power
than Voodoo Lab
Pedal Power 2+

Introducing Decibel 11 Hot Stone™ Deluxe.
More Power. More Features. More Value.

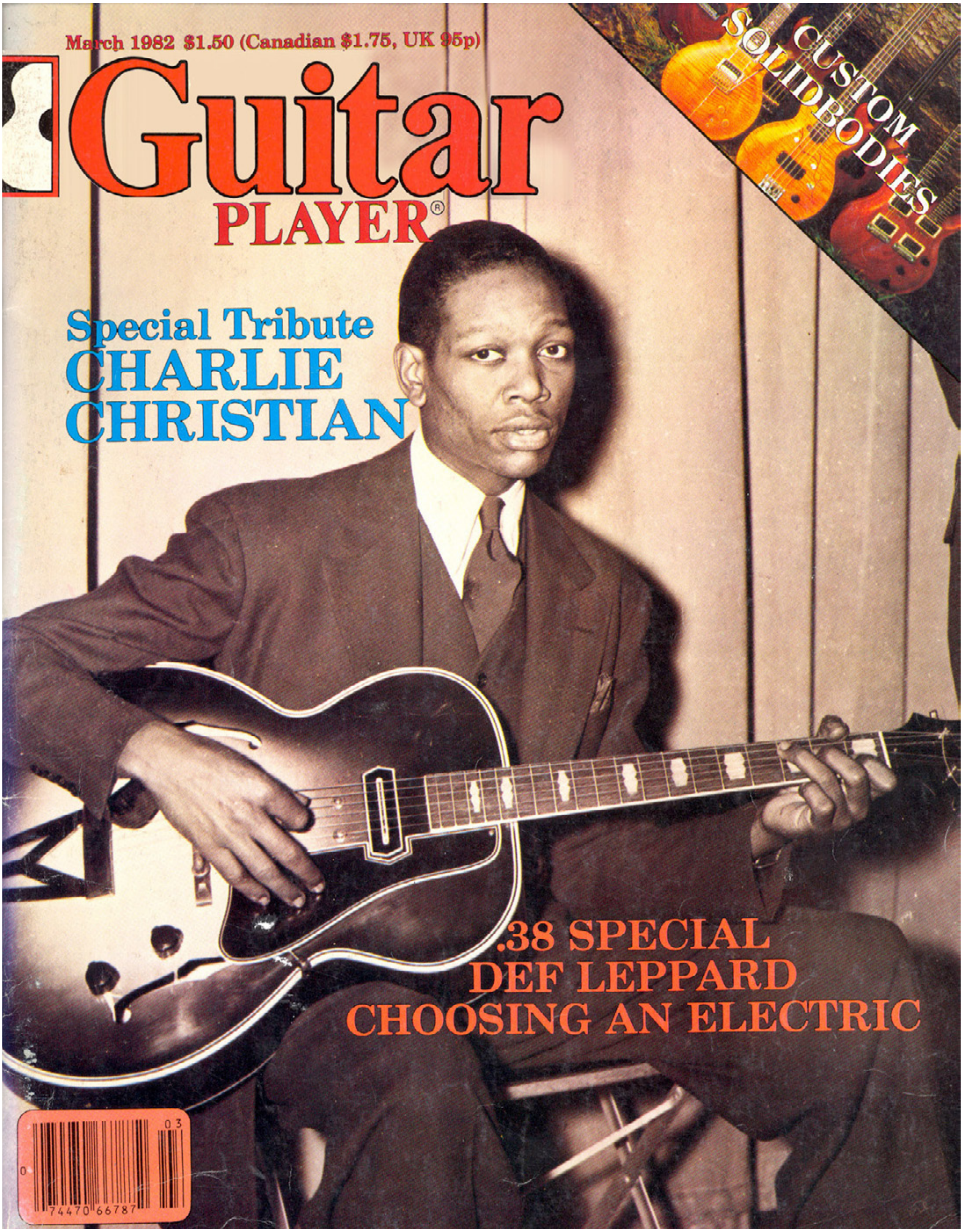
The hottest new power supply in a decade, the Decibel 11 Hot Stone Deluxe delivers more performance power for your dollar. Features include 8 isolated outputs, a super-efficient Toroidal transformer and two high-current outputs to feed your power-hungry guitar pedals. The Hot Stone Deluxe torches other leading power supplies. Slay your dragons. Play with fire at Decibel11.com

There's a Hot Stone Isolated
DC Power Supply model for whatever
and wherever you play

decibel eleven™

Scan to View
the Hot Stone
Deluxe Video

Copyright 2012. Decibel Eleven and Hot Stone are trademarks of Decibel Eleven. All rights reserved.



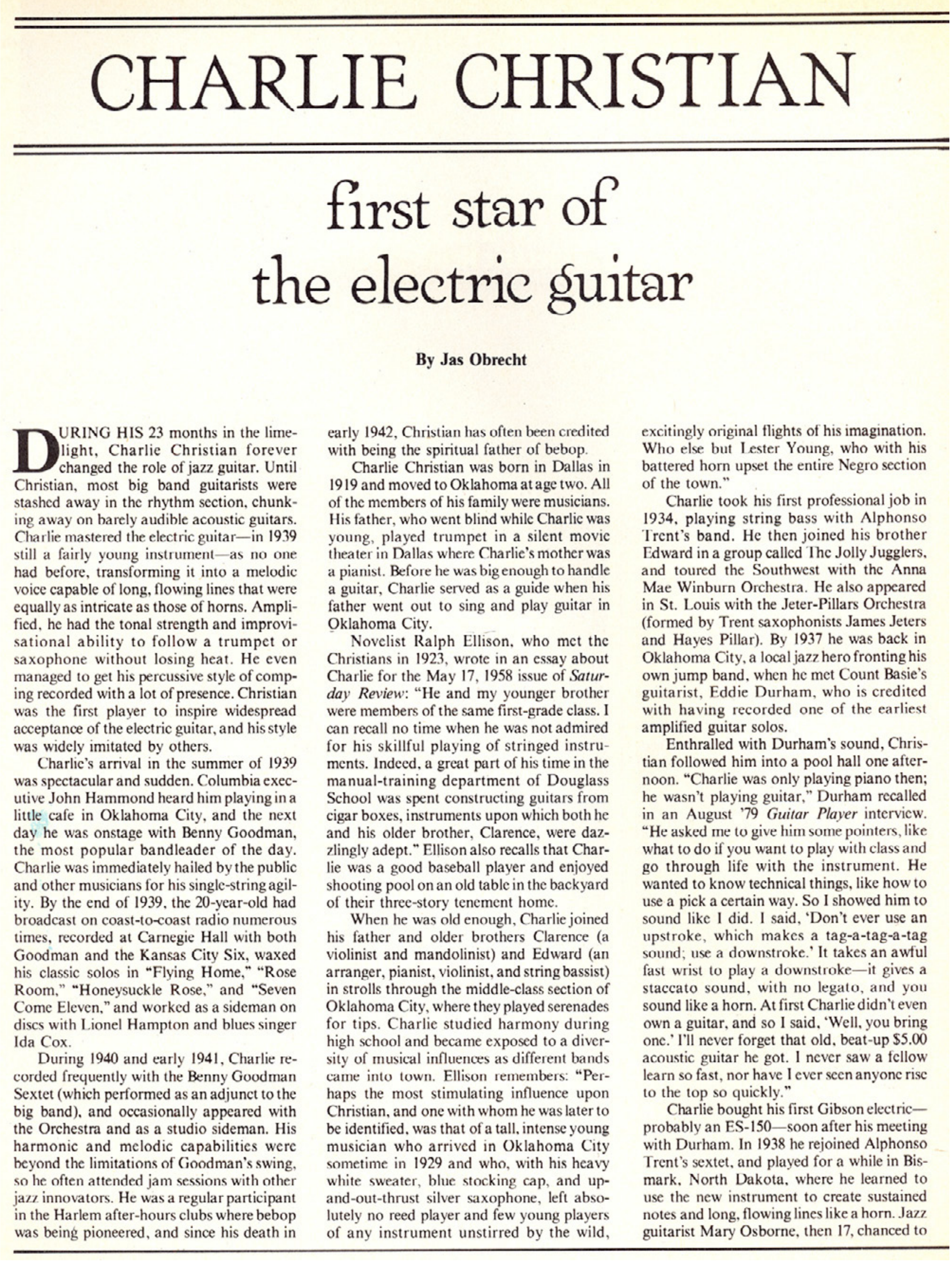
March 1982 $1.50 (Canadian $1.75, UK 95p)

Guitar PLAYER®

CUSTOM SOLIDBODIES

Special Tribute CHARLIE CHRISTIAN

.38 SPECIAL
DEF LEPPARD
CHOOSING AN ELECTRIC



CHARLIE CHRISTIAN

first star of the electric guitar

By Jas Obrecht

DURING HIS 23 months in the limelight, Charlie Christian forever changed the role of jazz guitar. Until Christian, most big band guitarists were stashed away in the rhythm section, chunking away on barely audible acoustic guitars. Charlie mastered the electric guitar—in 1939 still a fairly young instrument—as no one had before, transforming it into a melodic voice capable of long, flowing lines that were equally as intricate as those of horns. Amplified, he had the tonal strength and improvisational ability to follow a trumpet or saxophone without losing heat. He even managed to get his percussive style of comping recorded with a lot of presence. Christian was the first player to inspire widespread acceptance of the electric guitar, and his style was widely imitated by others.

Charlie's arrival in the summer of 1939 was spectacular and sudden. Columbia executive John Hammond heard him playing in a little cafe in Oklahoma City, and the next day he was onstage with Benny Goodman, the most popular bandleader of the day. Charlie was immediately hailed by the public and other musicians for his single-string agility. By the end of 1939, the 20-year-old had broadcast on coast-to-coast radio numerous times, recorded at Carnegie Hall with both Goodman and the Kansas City Six, waxed his classic solos in "Flying Home," "Rose Room," "Honeysuckle Rose," and "Seven Come Eleven," and worked as a sideman on discs with Lionel Hampton and blues singer Ida Cox.

During 1940 and early 1941, Charlie recorded frequently with the Benny Goodman Sextet (which performed as an adjunct to the big band), and occasionally appeared with the Orchestra and as a studio sideman. His harmonic and melodic capabilities were beyond the limitations of Goodman's swing, so he often attended jam sessions with other jazz innovators. He was a regular participant in the Harlem after-hours clubs where bebop was being pioneered, and since his death in early 1942, Christian has often been credited with being the spiritual father of bebop.

Charlie Christian was born in Dallas in 1919 and moved to Oklahoma at age two. All of the members of his family were musicians. His father, who went blind while Charlie was young, played trumpet in a silent movie theater in Dallas where Charlie's mother was a pianist. Before he was big enough to handle a guitar, Charlie served as a guide when his father went out to sing and play guitar in Oklahoma City.

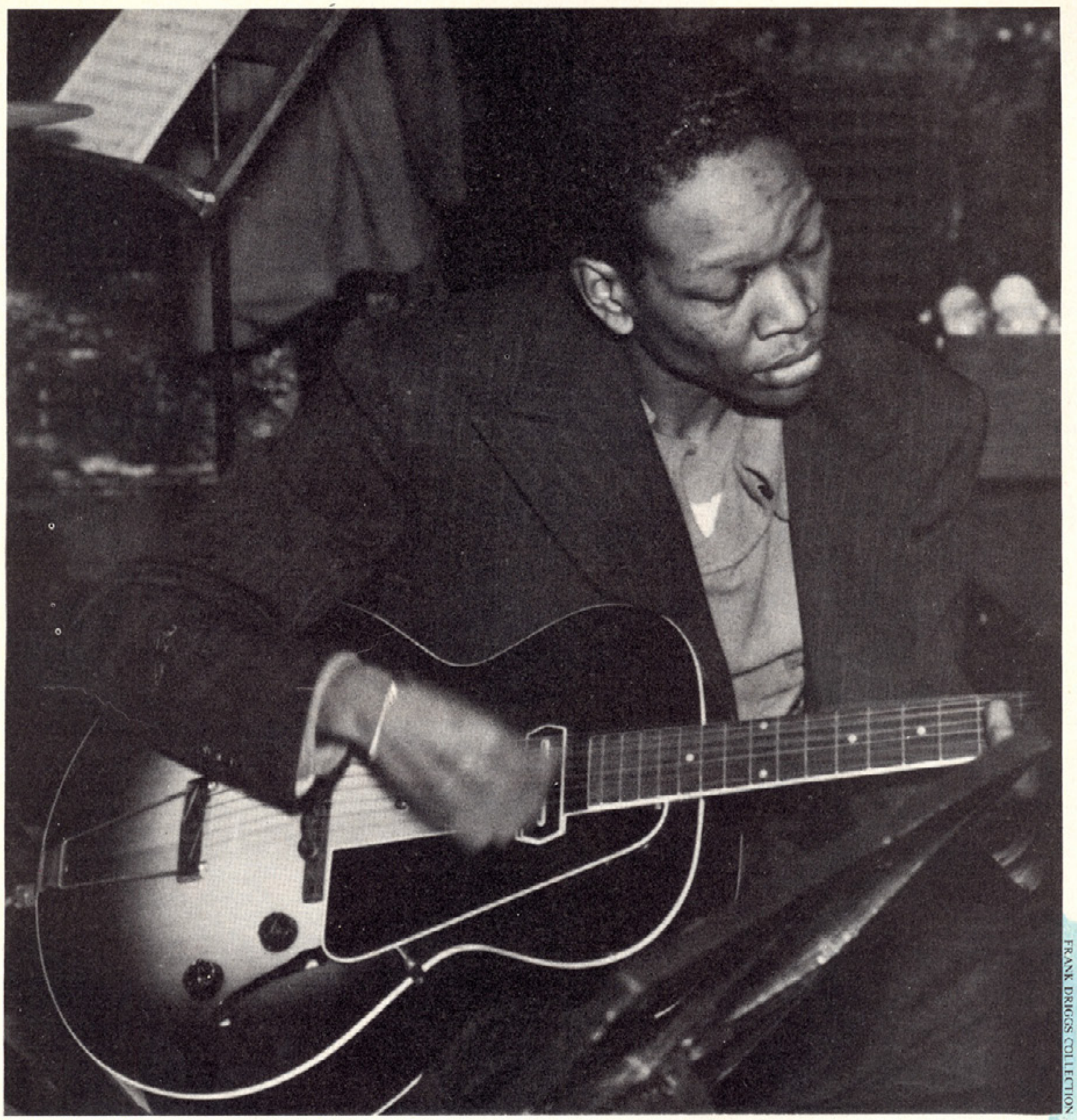
Novelist Ralph Ellison, who met the Christians in 1923, wrote in an essay about Charlie for the May 17, 1958 issue of *Saturday Review*: "He and my younger brother were members of the same first-grade class. I can recall no time when he was not admired for his skillful playing of stringed instruments. Indeed, a great part of his time in the manual-training department of Douglass School was spent constructing guitars from cigar boxes, instruments upon which both he and his older brother, Clarence, were dazzlingly adept." Ellison also recalls that Charlie was a good baseball player and enjoyed shooting pool on an old table in the backyard of their three-story tenement home.

When he was old enough, Charlie joined his father and older brothers Clarence (a violinist and mandolinist) and Edward (an arranger, pianist, violinist, and string bassist) in strolls through the middle-class section of Oklahoma City, where they played serenades for tips. Charlie studied harmony during high school and became exposed to a diversity of musical influences as different bands came into town. Ellison remembers: "Perhaps the most stimulating influence upon Christian, and one with whom he was later to be identified, was that of a tall, intense young musician who arrived in Oklahoma City sometime in 1929 and who, with his heavy white sweater, blue stocking cap, and up-and-out-thrust silver saxophone, left absolutely no reed player and few young players of any instrument unstirred by the wild, excitingly original flights of his imagination. Who else but Lester Young, who with his battered horn upset the entire Negro section of the town."

Charlie took his first professional job in 1934, playing string bass with Alphonso Trent's band. He then joined his brother Edward in a group called The Jolly Jugglers, and toured the Southwest with the Anna Mae Winburn Orchestra. He also appeared in St. Louis with the Jeter-Pillars Orchestra (formed by Trent saxophonists James Jeters and Hayes Pillar). By 1937 he was back in Oklahoma City, a local jazz hero fronting his own jump band, when he met Count Basie's guitarist, Eddie Durham, who is credited with having recorded one of the earliest amplified guitar solos.

Enthralled with Durham's sound, Christian followed him into a pool hall one afternoon. "Charlie was only playing piano then; he wasn't playing guitar," Durham recalled in an August '79 *Guitar Player* interview. "He asked me to give him some pointers, like what to do if you want to play with class and go through life with the instrument. He wanted to know technical things, like how to use a pick a certain way. So I showed him to sound like I did. I said, 'Don't ever use an upstroke, which makes a tag-a-tag-a-tag sound; use a downstroke.' It takes an awful fast wrist to play a downstroke—it gives a staccato sound, with no legato, and you sound like a horn. At first Charlie didn't even own a guitar, and so I said, 'Well, you bring one.' I'll never forget that old, beat-up $5.00 acoustic guitar he got. I never saw a fellow learn so fast, nor have I ever seen anyone rise to the top so quickly."

Charlie bought his first Gibson electric—probably an ES-150—soon after his meeting with Durham. In 1938 he rejoined Alphonso Trent's sextet, and played for a while in Bismark, North Dakota, where he learned to use the new instrument to create sustained notes and long, flowing lines like a horn. Jazz guitarist Mary Osborne, then 17, chanced to



FRANK DRIGGS COLLECTION

Charlie Christian, 1940, with an ES-150, Gibson's first production electric Spanish guitar.

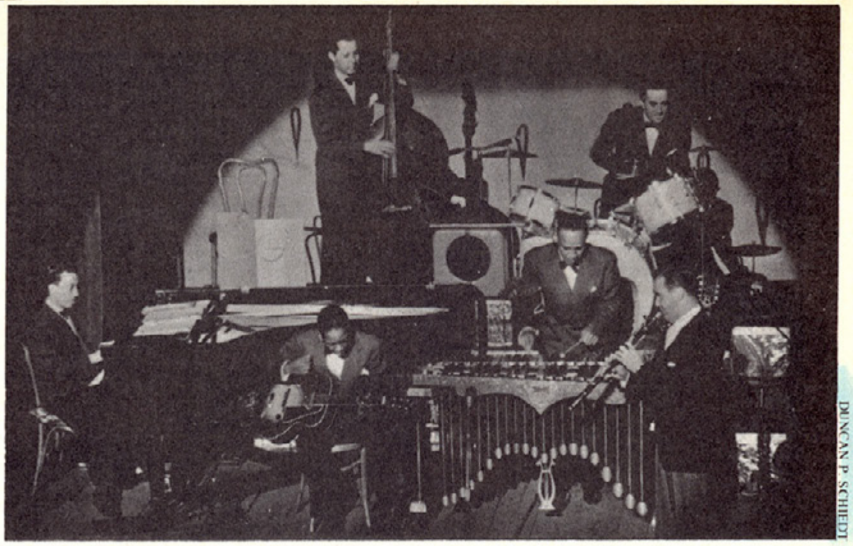
hear Trent one night, as she recalled in the February '74 *Guitar Player*: "Some musicians told me to drop by a place called The Dome to hear this guitarist. The man was Charlie Christian. It was the most startling thing I had ever heard. I had listened to all the jazz guitarists of the time—Dick McDonough, Eddie Lang, Django Reinhardt—but they all played acoustic. And here was Charlie Christian playing Django's 'St. Louis Blues' note-for-note, but with an electric guitar."

Osborne further recalled that some of the figures Charlie worked into those solos later evolved into the Goodman tunes "Flying Home," "Gone With 'What' Wind," "Seven Come Eleven," and others. Christian became so prominent in Bismark that a local music store displayed the latest electric guitar model as "featured by Charlie Christian."

In August 1939 John Hammond, acting on the recommendation of singer Mary Lou Williams, flew to Oklahoma to hear Christian. (Hammond recounts this meeting in a companion article in this issue.) Hammond advised Benny Goodman, who was in Los Angeles for a recording session, to audition Christian. After Goodman showed reluctance in auditioning the 19-year-old guitarist he dubbed "an impossible rube," Hammond sneaked Charlie on the bandstand for a perfomance with the Benny Goodman Quintet. The group played an extended jam on "Rose Room," during which Charlie fed Benny riff after riff and improvised over 20 choruses. Afterwards, Christian was hired on the spot.

The group was renamed the Benny Goodman Sextet, and Charlie became a prominently featured soloist. Within the next 18 months, he would give the electric guitar its jazz voice. According to Hammond, "During this period the Goodman Sextet records on Columbia revolutionized jazz. There was a time in 1941 when Benny's rhythm section included Mel Powell (piano), Sid Catlett (drums), John Simmons (bass), and Charlie Christian. There has never been a rhythm section like it in a white band; without question it was the best Benny ever had." Other members of the Sextet included, from time to time, bassist Artie Bernstein, vibraphonist Lionel Hampton, pianists Count Basie and Johnny Guarnieri, trumpeter Cootie Williams, saxophonist Georgie

Continued



DUNCAN P. SCHIEDT

At right—The Benny Goodman Sextet in December 1939: Johnny Guarnieri, Charlie Christian, Artie Bernstein, Lionel Hampton, Nick Fatool, Benny Goodman.

GUITARMEN, WAKE UP AND PLUCK!

Wire for Sound; Let 'Em Hear You Play

By Charlie Christian

Weeks after he joined Benny Goodman's band, Charlie Christian was asked to write his views on using the amplified guitar as a solo instrument. The following was originally published as a Chicago news feature on December 1, 1939, and the article was reprinted in the July 10, 1969 issue of Downbeat. *We thank* Downbeat *for permission to reprint it.*

* * * *

GUITAR PLAYERS HAVE long needed a champion, someone to explain to the world that a guitarist is something more than just a robot plunking on a gadget to keep the rhythm going. For all most bandleaders get out of them, guitarists might just as well be scratching washboards with sewing thimbles.

There are dozens of guitar players around the country—and I mean *good* guitar players—who have resigned themselves to a life of playing for nothing but cookies or just their own kicks, because they've had no alternative if they wanted to continue playing guitar.

Bernard Addison, formerly with Stuff Smith's band, in the August '39 *Downbeat*, said: "Guitarists are goats. In the present day band's setup, it's the guitar player who gets the short end. Leaders don't appreciate the possibilities of the instrument."

I've been inclined to agree 100% with Addison, although naturally there are leaders who have been exceptions to this generality (and not out of fear for my job do I say that Benny is one of them).

With an appalling ignorance of the effective use to which they could put the instrument, most leaders, including those in the radio and movie studios, have demanded a guitarist who can fiddle, arrange, or pick his teeth walking a tightrope every other chorus. The fact that he might have been truly an artist on the guitar was negligible.

And arrangers seem either to have neglected to learn anything about the guitar or else have found that arranging for it is beyond their ability.

But the dawn of a new era is at hand for all these fine guitarists who had become resigned to playing to feed their souls but not necessarily their stomachs.

Electrical amplification has given guitarists a new lease on life.

Allan Reuss, with Jack Teagarden's band, was one of the first well-known men to attach an amplifier to his guitar. Musicians have been aware of Reuss' ability for several years, but the instrument is subtle and the public probably never would have realized his ability if they'd had to strain their ears to catch the niceties of his technique and the beauty of his improvisations. Allan's recent work on Jack Teagarden's Brunswick record, "Pickin' For Patsy," his own number, proved to the record companies as well as to musicians and public alike that as a solo jazz instrument the guitar is far from stillborn. Reuss' guitar was amplified on the session.

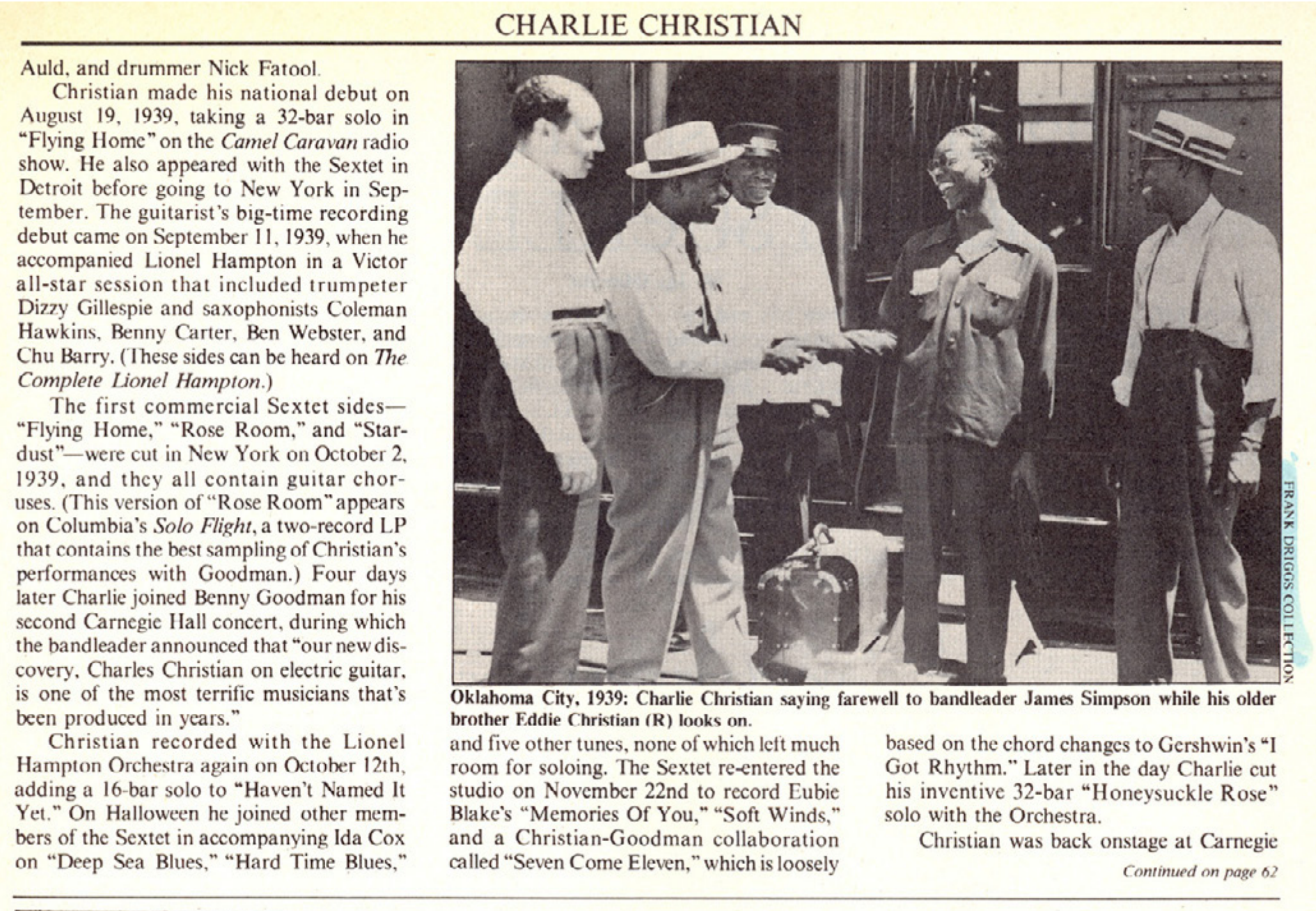
Then there's Georgie Barnes, the 17-year-old Chicagoan, who, with an amplified instrument, set that town on its ear at Chicago's Off-Beat Club last spring. Barnes has just been added to the staff of the Chicago NBC studios. A year ago he had a tough time booking his own Chicago Heights combo for Saturday nights.

And Floyd Smith, the colored guitar player with Andy Kirk's band. With an amplified guitar he has been acclaimed widely as one of the greatest guitarists of all time, particularly in the blues idiom. His work on the Decca record, "Floyd's Blues," with the Kirk band, forces his ability and the value of the guitar smack into the consciousness and ears of the public.

Needless to say, amplifying my instrument has made it possible for me to get a wonderful break. A few weeks ago I was working for beans down in Oklahoma and most of the time having a plenty tough time of getting along and playing the way I wanted to play.

So take heart, all you starving guitarists. I know, and so does the rest of our small circles, that you play damned fine music, but now you've got a chance to bring the fact to the attention of not only short-sighted leaders but to the attention of the world. And I don't think it'll be long before you're feeding your stomach again as well as your heart. Practice solo stuff, single string and otherwise, and save up a few dimes to amplify your instrument.

You continue to play guitar the way it should be played, and you'll make the rest of the world like it.



Auld, and drummer Nick Fatool.

Christian made his national debut on August 19, 1939, taking a 32-bar solo in "Flying Home" on the *Camel Caravan* radio show. He also appeared with the Sextet in Detroit before going to New York in September. The guitarist's big-time recording debut came on September 11, 1939, when he accompanied Lionel Hampton in a Victor all-star session that included trumpeter Dizzy Gillespie and saxophonists Coleman Hawkins, Benny Carter, Ben Webster, and Chu Barry. (These sides can be heard on *The Complete Lionel Hampton*.)

The first commercial Sextet sides—"Flying Home," "Rose Room," and "Stardust"—were cut in New York on October 2, 1939, and they all contain guitar choruses. (This version of "Rose Room" appears on Columbia's *Solo Flight*, a two-record LP that contains the best sampling of Christian's performances with Goodman.) Four days later Charlie joined Benny Goodman for his second Carnegie Hall concert, during which the bandleader announced that "our new discovery, Charles Christian on electric guitar, is one of the most terrific musicians that's been produced in years."

Christian recorded with the Lionel Hampton Orchestra again on October 12th, adding a 16-bar solo to "Haven't Named It Yet." On Halloween he joined other members of the Sextet in accompanying Ida Cox on "Deep Sea Blues," "Hard Time Blues," and five other tunes, none of which left much room for soloing. The Sextet re-entered the studio on November 22nd to record Eubie Blake's "Memories Of You," "Soft Winds," and a Christian-Goodman collaboration called "Seven Come Eleven," which is loosely based on the chord changes to Gershwin's "I Got Rhythm." Later in the day Charlie cut his inventive 32-bar "Honeysuckle Rose" solo with the Orchestra.

Christian was back onstage at Carnegie

Continued on page 62

FRANK DRIGGS COLLECTION

Oklahoma City, 1939: Charlie Christian saying farewell to bandleader James Simpson while his older brother Eddie Christian (R) looks on.

CLICK HERE
0:15 / 3:39

CHARLIE CHRISTIAN PLAYS "STOMPIN' AT THE SAVORY" LIVE AT MINTONS IN NEW YORK IN 1941.

Charlie Christian's Solo Style
"HONEYSUCKLE ROSE"

By Jas Obrecht

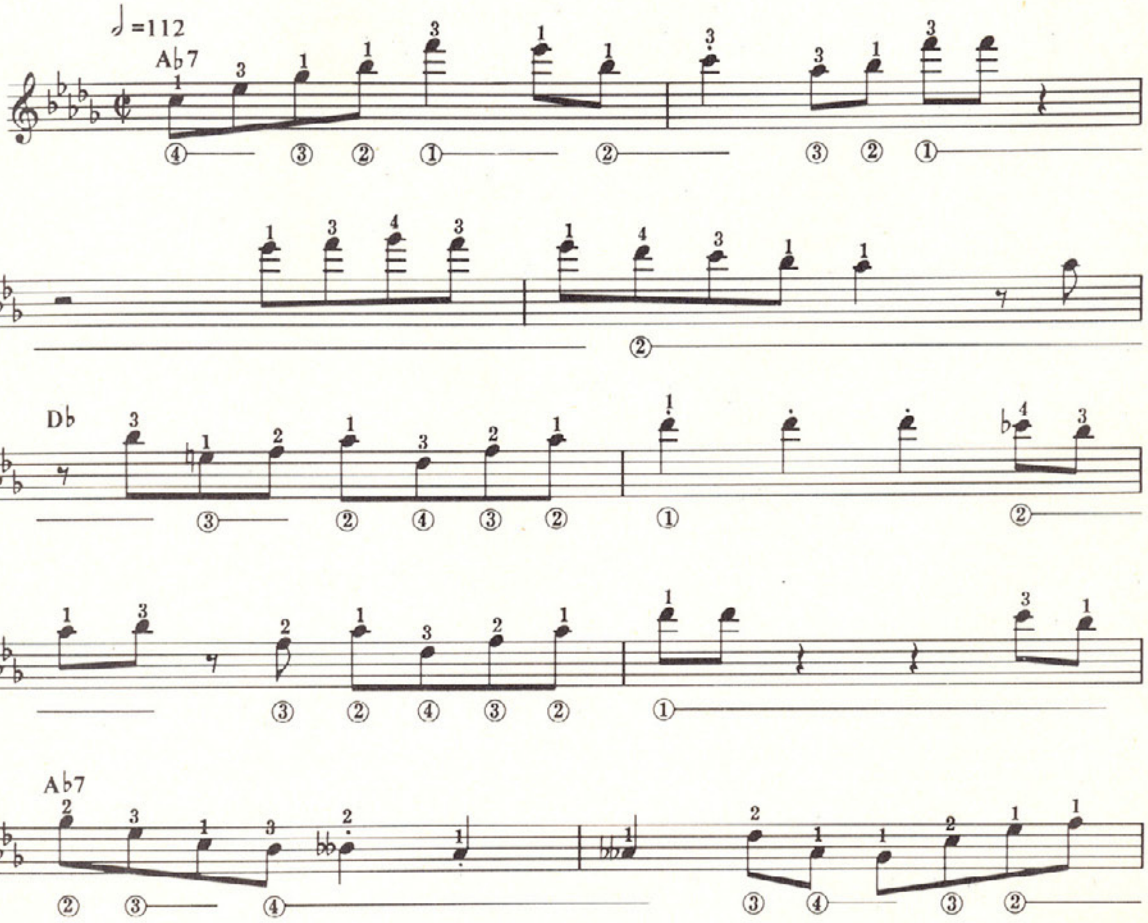
CHARLIE CHRISTIAN BUILT SOLOS from riffs and free-swinging eighth-note lines that were largely based on extended arpeggios superimposed over a tune's basic harmony. His improvisations often sound effortless, although when analyzed prove quite daring. Charlie's used a lot of blues ideas, but many of his solos also contain rhythmic figures similar to those of his bebop descendants: triplets, syncopations, and phrases that start and end off the beat. He would often play a melodic idea that would anticipate the next change by as much as two full beats—a device used by many contemporary jazzers.

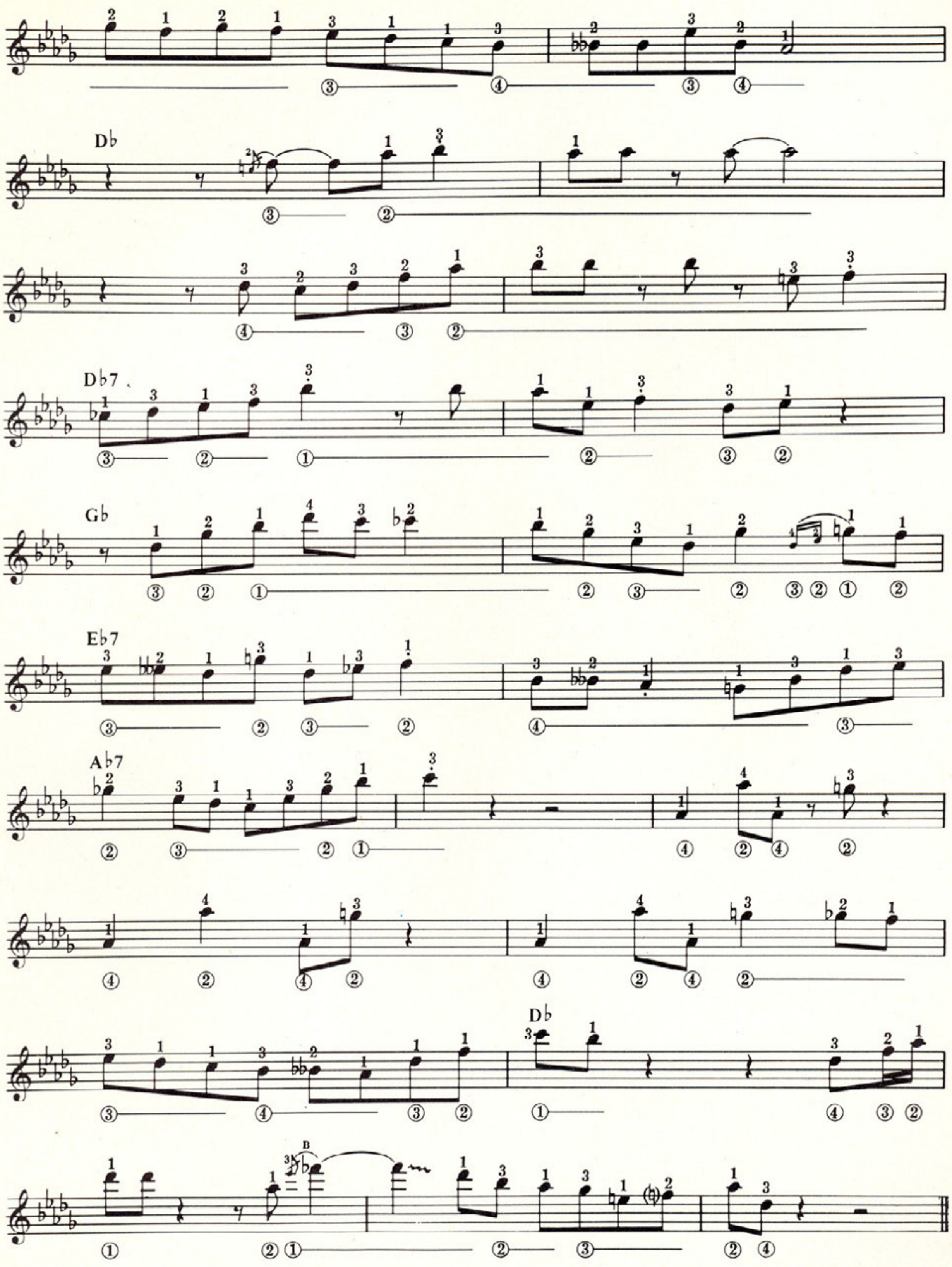
Charlie's advanced harmonic awareness led him to find new extensions of chords. He considered no interval "wrong" as he extended chords to include ninths, flatted ninths, elevenths, augmented elevenths, thirteenths, flatted thirteenths, and other intervals. He also was partial to the diminished 7th chord, which he'd often superimpose over dominant harmonies.

Charlie was at his swinging best when he recorded the following solo in the version of "Honeysuckle Rose" on *Solo Flight*. Arranged by pianist Fletcher Henderson, it was recorded by the Benny Goodman Orchestra on November 22, 1939. This music was transcribed by Stan Ayeroff and originally published in his book *Charlie Christian* [dist. by Music Sales Corp., 33 West 60th St., New York, NY 10023], which contains two other versions of "Honeysuckle Rose" choruses, as well as transcriptions of 15 other solos.

"HONEYSUCKLE ROSE"

By Fats Waller and Andy Razaf

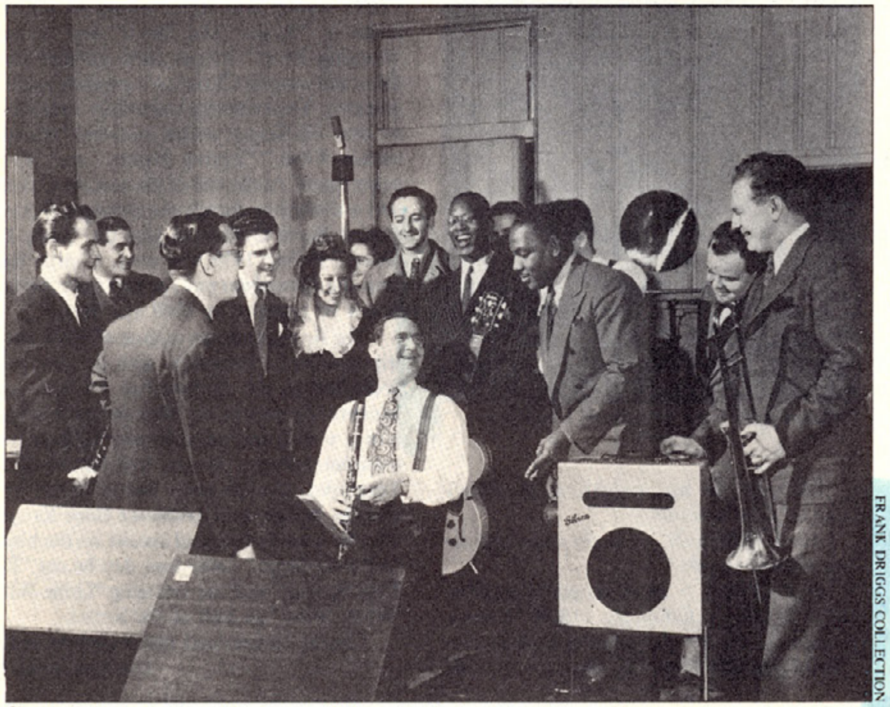




Used by permission of Chappell & Co., Inc. (pub. Intersong Music).

ON CHARLIE CHRISTIAN

Benny Goodman



Charlie Christian (with guitar), Cootie Williams (behind amp), and Benny Goodman share a laugh during rehearsal, 1941.

Standard 185 in a [illegible] cabinet

By Jas Obrecht

THE KING OF SWING, Benny Goodman recorded his first clarinet solo in 1926. In 1934 he organized his first big band, and over the next few years was instrumental in ushering in the swing era. The history of Benny's combos (which played as adjuncts to the big band) begins in 1935, when he broke racial barriers by fronting a trio with drummer Gene Krupa and pianist Teddy Wilson. The trio became a quartet with the addition of vibraphonist Lionel Hampton, and in 1939 grew to a sextet when Charlie Christian and bassist Artie Bernstein joined. For the remainder of his life, Christian appeared with the sextet and occasionally performed with the big band. Now 73, Goodman fondly remembers his time with Charlie 40 years ago.

* * * *

When you first heard of Charlie Christian, did you think that an electric guitar could fit into your music?

Well, I always played with guitar players before then, with Dick McDonough and Carl Kress, so I don't think that part of it was terribly unusual, except Charlie was such an unusual player. And, of course, it was electric.

What distinguished his style?

It was unique! Brilliant musician, inventive. Well, there's nothing you could say about him more than that. He was way ahead of his time, and a joy to listen to.

What were your first impressions when you met him?

He wasn't the most imposing figure in the world. He was retiring and reserved, thin, rather shy. He enjoyed a good laugh. But, by gosh, when he sat down to play the guitar, he was something.

There's a story that you were playing at a club and John Hammond got Charlie on the bandstand without your knowledge.

[*Laughs*] I don't remember that, but, in any event, it's a nice story. I think that was in Beverly Hills. We did a jam on "Rose Room," but I don't remember how long it went.

Were you sure you wanted him in the band after that first time you played with him?

Oh, yes. No doubt about that.

Did he fit in with the rest of the band?

Of course. Everybody was delighted with him. He was easy to work with.

Was he a schooled musician?

I really don't know, but that didn't make any difference at all, did it? Did he read music? I don't really remember that at all.

Did his playing evolve much during his time with your band?

I don't think so. It didn't have to [*laughs*]. After all, he was only with me a

PUT SOME FLASH IN YOUR PLAYING
With This BOOK/RECORD Set
THIS IS NOT ANOTHER how to play rock guitar book. This unique book focuses entirely on one area. — TRICKS. A collection of the most current fretboard gymnastics used by today's major rock guitarists. Just about every unusual sound you can get from your guitar (without the use of effect pedals) is explained and demonstrated. Step-by-step instructions, diagrams —PLUS— recorded examples with corresponding tabulature to help you quickly master each trick.
TRICKS INCLUDED: multi-harmonics, walk'n harmonics, pickhand pulloffs, pick-wiggle, humming note, bending at the nut, yank'n the string, and many more.
FLASH GUITAR $9.95
And Introducing HARMONY LEADS
This book/record set is designed to increase your reserve of licks by the thousands. This set includes the rock guitar licks and riffs you have heard used by the major rock guitarists. With every lick comes two harmony accompaniment licks. Either harmony accompaniment can be played with the lick to build exciting harmony solos.
A special section dealing specifically with runs and harmony accompaniment runs. This will enable you, in many different ways, to move up and down the complete finger-board with or without harmony.
Each lick, riff, run and harmony accompaniment lick is displayed in tablature form. (Reading music is not required.) A stereo record allowing you to hear licks, runs and harmony accompaniment licks played separately and together in harmony.
It will increase your ability on the finger-board, help you develop your ear so that you will begin creating more interesting solos and you will also add new dimensions to your band sound.
HARMONY LEADS $9.95
ORDER BOTH BOOKS FOR ONLY $16.95
To order send check or money order (include $1.50 for postage and handling) payable to KPD/KD ENTERPRISES, Box 2374, Woburn, MA 01801.

Guitar PLAYER article reprints
University Microfilms, in cooperation with Guitar Player Magazine, offers a highly convenient Article Reprint Service. Single articles or complete issues in their original sizes. For more information, rush the coupon below.
ARTICLE REPRINTS
University Microfilms International
☐ YES! I would like to know more about the Article Reprint Service. Please send me full details on how I can order.
☐ Please include catalog of available titles.
Name ________
Address ________
City ________
State______ Zip______
University Microfilms International
Ann Arbor, Michigan 48106

LEAD
CLEAN
INPUT
BRIGHT
LEAD CHANNEL
VOLUME
TREBLE
MIDDLE
BASS
VOLUM
MIDDLE
BASS
MASTER
“30”
ON
ST
BY
OFF

Trust Amplified

Watch Paul Smith unbox then plug in a Super Dallas head, a PRS pine 2x12 cabinet and a SE 50 combo.

VISIT

trustamplified.com

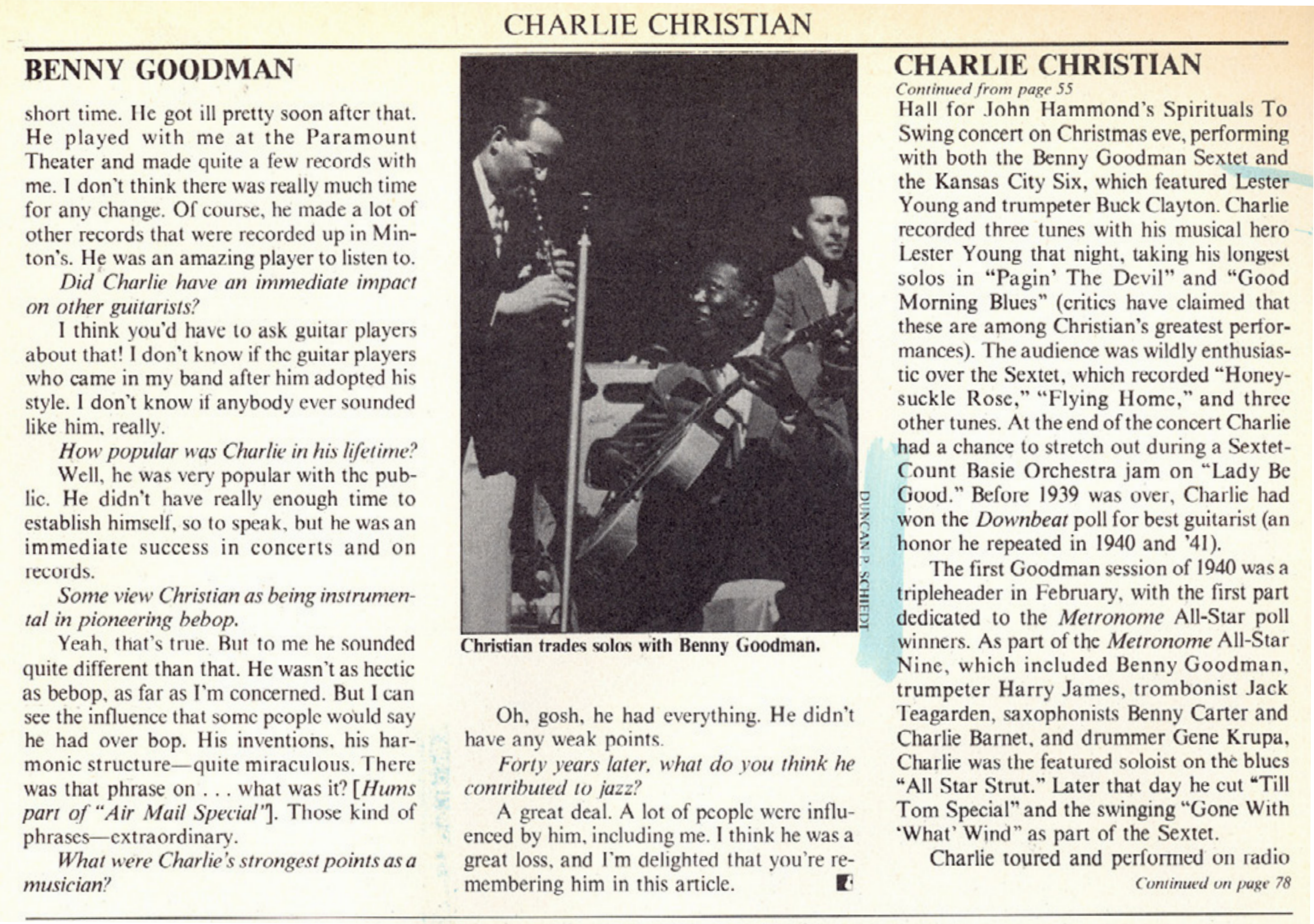
to understand all that goes into the design and creation of PRS amplifiers and to read more artist testimonials.

PRS amps are being trusted by more and more artists every day.

- **WARREN HAYNES**
  “My tone is the most important thing to me. PRS amps give me something I’ve been looking for - they inspire me to play.”
- **BRENT MASON**
  “I love the HXDA amp and cabinet. It gives me that Authentic 70’s classic rock sound that we all crave!”
- **DAVID GRISSOM**
  Wonderful, pure, vintage inspired tones...I love this amp!”
- **DAVE WEINER**
  “I need versatile, incredible sounding amps with flawless reliability for my gig touring with Steve Vai. I chose PRS’s 2-Channel amps.”

PAUL REED SMITH AMPLIFICATION

© 2012 PRS Guitars photo by Marc Quigley



BENNY GOODMAN

short time. He got ill pretty soon after that. He played with me at the Paramount Theater and made quite a few records with me. I don't think there was really much time for any change. Of course, he made a lot of other records that were recorded up in Minton's. He was an amazing player to listen to.

Did Charlie have an immediate impact on other guitarists?

I think you'd have to ask guitar players about that! I don't know if the guitar players who came in my band after him adopted his style. I don't know if anybody ever sounded like him, really.

How popular was Charlie in his lifetime?

Well, he was very popular with the public. He didn't have really enough time to establish himself, so to speak, but he was an immediate success in concerts and on records.

Some view Christian as being instrumental in pioneering bebop.

Yeah, that's true. But to me he sounded quite different than that. He wasn't as hectic as bebop, as far as I'm concerned. But I can see the influence that some people would say he had over bop. His inventions, his harmonic structure—quite miraculous. There was that phrase on . . . what was it? [*Hums part of "Air Mail Special"*]. Those kind of phrases—extraordinary.

What were Charlie's strongest points as a musician?

DUNCAN P. SCHIEDT

Christian trades solos with Benny Goodman.

Oh, gosh, he had everything. He didn't have any weak points.

Forty years later, what do you think he contributed to jazz?

A great deal. A lot of people were influenced by him, including me. I think he was a great loss, and I'm delighted that you're remembering him in this article.

CHARLIE CHRISTIAN

Continued from page 55

Hall for John Hammond's Spirituals To Swing concert on Christmas eve, performing with both the Benny Goodman Sextet and the Kansas City Six, which featured Lester Young and trumpeter Buck Clayton. Charlie recorded three tunes with his musical hero Lester Young that night, taking his longest solos in "Pagin' The Devil" and "Good Morning Blues" (critics have claimed that these are among Christian's greatest performances). The audience was wildly enthusiastic over the Sextet, which recorded "Honeysuckle Rose," "Flying Home," and three other tunes. At the end of the concert Charlie had a chance to stretch out during a Sextet-Count Basie Orchestra jam on "Lady Be Good." Before 1939 was over, Charlie had won the *Downbeat* poll for best guitarist (an honor he repeated in 1940 and '41).

The first Goodman session of 1940 was a tripleheader in February, with the first part dedicated to the *Metronome* All-Star poll winners. As part of the *Metronome* All-Star Nine, which included Benny Goodman, trumpeter Harry James, trombonist Jack Teagarden, saxophonists Benny Carter and Charlie Barnet, and drummer Gene Krupa, Charlie was the featured soloist on the blues "All Star Strut." Later that day he cut "Till Tom Special" and the swinging "Gone With 'What' Wind" as part of the Sextet.

Charlie toured and performed on radio

Continued on page 78

MORE BODY
M80
MORE SOUL

THE NEW M80'S BUILT-IN 3D SENSOR PICKS UP THE ENTIRE FREQUENCY RANGE OF YOUR GUITAR'S BODY AND CAPTURES MORE OF ITS ACOUSTIC SOUL THAN ANY SINGLE PICKUP EVER CREATED.

WATCH THE VIDEOS
LRBAGGS.COM/M80

"THE M80 IS A SIGNIFICANT ADVANCE IN ACOUSTIC MAGNETIC PICKUP DESIGN... THE GUITAR FEELS AND SOUNDS ALIVE AS YOU PLAY IT, IN A WAY THAT OTHER MAGNETIC PICKUPS CAN'T MATCH."
PHIL O'KEEFE — ASSOCIATE EDITOR, HARMONY CENTRAL

L.R. Baggs
RULE THE STAGE™

PANTHERA STUDIO CUSTOMSHOP - REDWOOD BURL - NATURAL SATIN

Framus®
TRADEMARK
SINCE 1946

- Hand-selected Tonewoods
- IFT™ - Invisible Fretwork Technology
- Fret Setup by Plek ®
- Ultra Thin Waterbased UV Coating
- Fluorescent Side Dots
- GraphTech® Nut
- TonePros® Hardware
- Seymour Duncan® Pickups
- Sperzel® Machine Head

Handcrafted in Germany

EMAS
GEPRÜFTES UMWELTMANAGMENT
DE 123 00060

FSC
www.fsc.org
FSC® C108987
The mark of responsible forestry

DIN 14001
DIN 18001 ISO 50001

Check us out on:

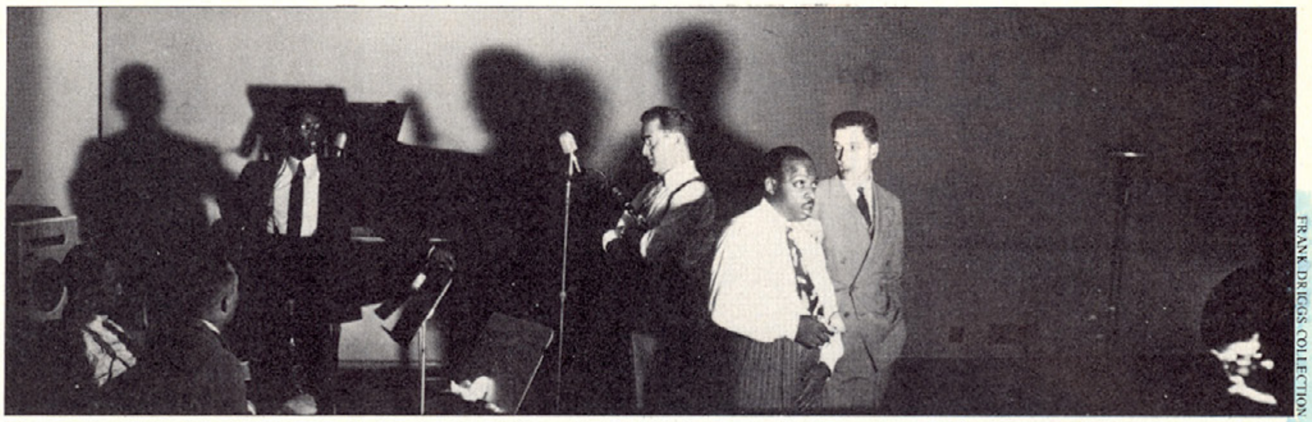
Family Owned • Solar Powered • Sustainably Manufactured in a Green Environment

Distribution USA: US Music Corp. • 1000 Corporate Grove Drive • Buffalo Grove • IL 60089 • Phone 800 877 6863 • Fax 847 949 8444 E-Mail:Framus.info@USMusicCorp.com
Distribution Canada: Korg Canada, a division of JAM industries • Phone 514 457 2555 • Web: www.korgcanada.com
Artist Contact: Warwick Music Equipment Trading (NY USA) Inc. • 76-80 East 7th Street • New York • NY 10003 • Phone: 212 777 6990 • E-Mail: artist@framus.com
Headquarters: Warwick GmbH & Co. Music Equipment KG • Gewerbepark 46 • 08258 Markneukirchen / Germany
Branches: SHANGHAI / P.R.China • DÜBENDORF / Switzerland • PRAHA / Czech & Slovakia Republic • WARSAW / Poland • HAILSHAM / Great Britain

www.framus.de • www.framus.com • www.framus-vintage.de • www.framus.de/forum • www.warwick-distribution.de

ON CHARLIE CHRISTIAN

John Hammond



Listening to a playback in 1939 (L-R): Buck Clayton, Lester Young, Charlie Christian, Benny Goodman, Count Basie, and producer John Hammond.

FRANK DRIGGS COLLECTION

As told to Jas Obrecht

The nation's foremost jazz talent scout, Columbia Records executive John Hammond has discovered or decisively furthered the careers of numerous performers, including Billie Holiday, Count Basie, Lionel Hampton, Helen Humes, Teddy Wilson, Aretha Franklin, George Benson, Bob Dylan, and Bruce Springsteen. He helped Benny Goodman (who later became his brother-in-law) form his first band, and introduced the leader to Charlie Christian in 1939.

* * * *

WHEN I FIRST HEARD about Charlie Christian through [singer] Mary Lou Williams, there were two jazz guitarists playing electrics. One was Leonard Ware in New York, and I had him on my first Spirituals To Swing concert in 1938. He was very good, but he was not in Charlie's class. Charlie was an original; there's never been anybody like Charlie on the guitar. He was a complete revolutionary. The other jazz guitar player was Floyd Smith, but he played a Hawaiian guitar. Hawaiian is bad enough, but amplified it was excruciating!

Continued

ELEPHANT® STANDS

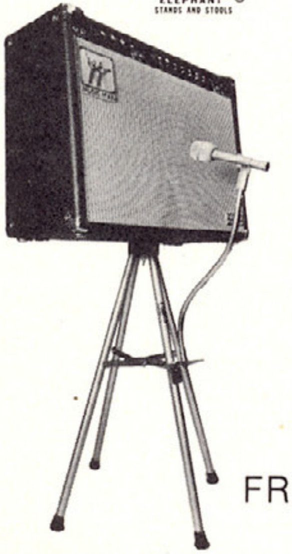
ELEPHANT® STANDS AND STOOLS

"DESIGNED TO HOLD ALMOST ANYTHING"

- Guaranteed To Hold 500 lbs.
- Collapsable for Portability
- Lightweight
- All Steel
- Easy To Use

"SEND FOR FREE CATALOGUE"

MBO • Box 181 • Dobbs Ferry, NY 10522



Want to write the *Guitar Player* columnists?

It's easy. Just send your letters to them at our address: *Guitar Player Magazine*, 20605 Lazaneo, Cupertino, CA 95014. Are there column ideas you'd like them to consider? Were you unclear about last month's article? Constructive criticism is always appreciated; so are hard won pats on the back.

Naturally, these artists/columnists can't personally respond to every letter, but you can bet they'll read each and every one.

Have something to share with them? Then write them today!

Guitar Player Magazine
20605 Lazaneo, Cupertino, CA 95014

TEACH GUITAR. BETTER.

What makes *Sound Innovations for Guitar* different from other methods?

FOCUS ON REAL-WORLD GUITAR SKILLS

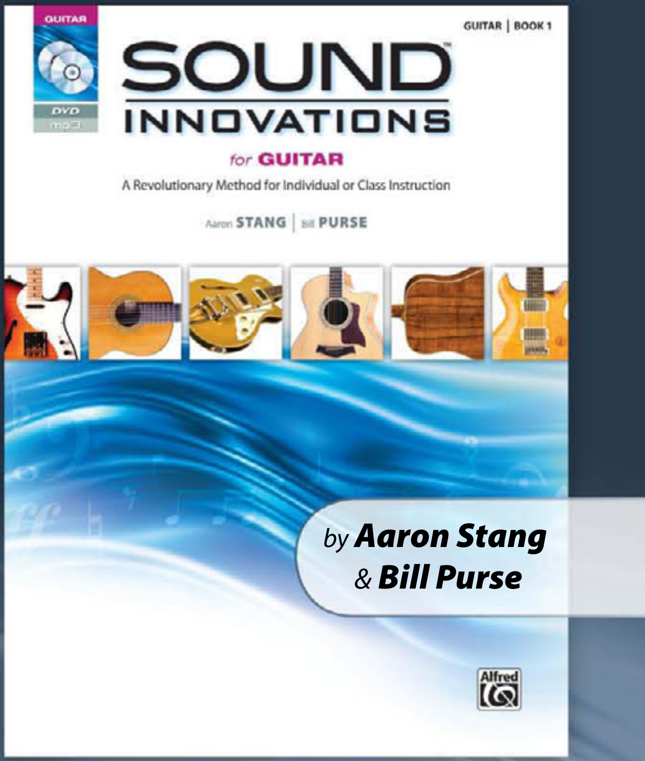
- Starts on the low E string
- Learn chords from day one, from their root notes
- Learn notes in a logical/alphabetical sequence
- Perform rhythm and accompaniment parts right away (not just melodies)

WHAT WILL MY STUDENTS LEARN?

- First position chords, rhythm riffs, patterns, blues and rock clichés
- Music notation, tablature, and chord charts
- Styles from Flamenco to classical, rock and blues
- Pick and fingerstyle technique
- Improvisation and playing by ear

TECHNOLOGY & MULTI-MEDIA

- Over 40 chapters of video instruction
- Over 80 MP3 demonstration and teaching tracks
- SI Player software allows students to slow and loop tracks for practice



GUITAR

DVD mp3

GUITAR | BOOK 1

SOUND INNOVATIONS

for GUITAR

A Revolutionary Method for Individual or Class Instruction

Aaron STANG | Bill PURSE

by **Aaron Stang**
& **Bill Purse**

Alfred

request a FREE PREVIEW COPY

Request your FREE copy today by scanning this code with your smartphone or visiting:

alfred.com/siguitar

Alfred 90th ANNIVERSARY

BUY IT TODAY at alfred.com/siguitar or at any of these fine retailers:

Guitar Center amazon.com sheetmusicplus.com Sam Ash MUSIC STORES BARNES&NOBLE BOOKSELLERS

wo 22801

JOHN HAMMOND

All those horrible glissandi and the rest.

When I heard about Charlie, I flew out to Oklahoma City to see him. I was on my way to record Benny in California, so because of Mary Lou's enthusiasm, I had wired ahead to tell Charlie I was coming. I got there after the most horrible trip from Chicago to Oklahoma City; there were ten stops in a little prop plane. When I got to Oklahoma City, there was the whole band meeting me in an old 1926 Buick. When I met him, Charlie was wearing very narrow shoes, which pinched [*laughs*]. But he looked very sharp! He had a purple shirt, I remember, and a strange kind of tie. He looked like a yokel, but he was a lovely guy. We all piled into the car, and then I stayed at the hotel where Charlie's mother was a chambermaid.

The afternoon that I got there, I went over to the Ritz Cafe and heard Charlie, and I was completely knocked out. But the band was terrible! Charlie was the only really talented guy. So I had a terrible crisis of conscience then because I knew Charlie was the whole guts of the band, but he was only making $2.50 a night, three nights a week. I had a terrible amount of arm-twisting to do with Benny to bring Charlie from Oklahoma City to California. Luckily, Benny was on the *Old Gold Hour* at that time, on the radio, and they had budgeted a couple hundred dollars for guests. I said, "Why don't you charge the expenses to Old Gold?" So Benny said, "All right, John. If you say so."

DUNCAN P. SCHIEDT

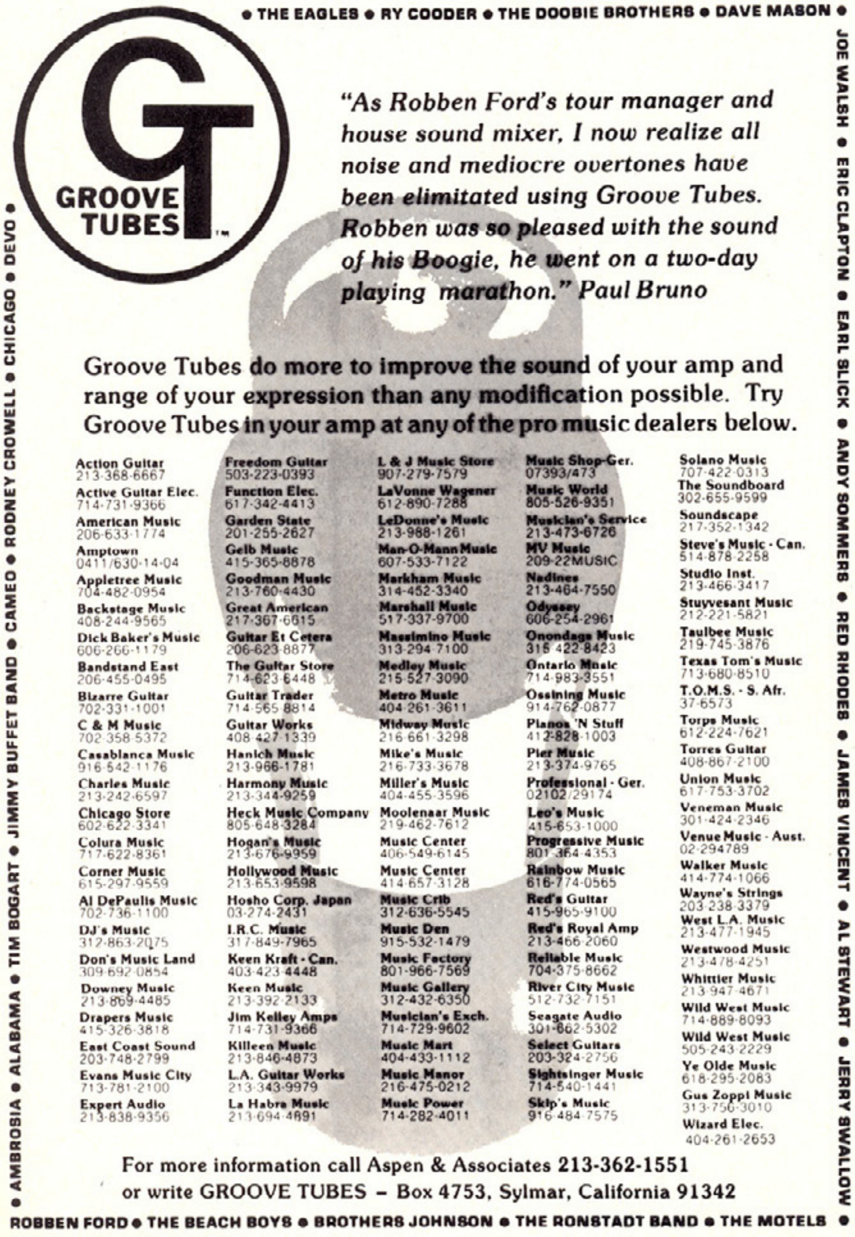
"Charlie Christian had everything."

Charlie arrived the day of my first Columbia sessions with Benny. This was, I would say, in August of 1939. Charlie arrived at the studio when we were doing "Swinging The Dream" and a couple of other things on that very first Goodman session. Benny didn't have time to listen to him properly in the studio, and he was opening that night at the Victor Hugo restaurant. We sneaked Charlie in through the kitchen while Benny was having dinner during a break. Just before the regular session of the show was the trio and quartet with Lionel Hampton, Fletcher Henderson, my friend Artie Bernstein, and Nick Fatool on drums. We set up the amplifier on the bandstand—luckily, there was an electrical outlet.

Poor Benny got back on the stand and saw Charlie Christian there, and he just had a fit! He counted "Rose Room." I think he figured maybe Charlie wouldn't know "Rose Room." If Charlie didn't know the tune, you'd never guess it. Forty-seven minutes—that's how long "Rose Room" lasted. I think that was probably the most explosive session I ever heard with Benny's crew. The audience just went crazy, and Charlie was signed. From $7.50 a week, Charlie suddenly made $150.00 a week with Benny. Of course, the thing that was fantastic was that Saturday night was the night of the broadcast, and that was the night Charlie set the riff for "Flying Home." That's really Charlie's tune, despite the fact that Benny and Lionel cut in on it. That was the start of the Sextet. We had to wait until we got to New York before we could record the Sextet about a month later.

Charlie was a wonderful guy. He was pretty naive. Of course, the two years that he was with Benny were probably the culmination of his life. Charlie helped stimulate Benny's career. Not only did he play in the Sextet, which was one of the great small groups in the history of jazz, but for a while he also played in the band. The rhythm section of Benny's band at that time was just unbelievable. The following year Mel Powell was on piano; Big Sid Catlett was the drummer; John Simmons was the bassist, a marvelous player; and Charlie.

Continued



• THE EAGLES • RY COODER • THE DOOBIE BROTHERS • DAVE MASON •

JOE WALSH • ERIC CLAPTON • EARL SLICK • ANDY SOMMERS • RED RHODES • JAMES VINCENT • AL STEWART • JERRY SWALLOW •

• AMBROSIA • ALABAMA • TIM BOGART • JIMMY BUFFET BAND • CAMEO • RODNEY CROWELL • CHICAGO • DEVO •

GROOVE TUBES™

"As Robben Ford's tour manager and house sound mixer, I now realize all noise and mediocre overtones have been elimitated using Groove Tubes. Robben was so pleased with the sound of his Boogie, he went on a two-day playing marathon." Paul Bruno

Groove Tubes do more to improve the sound of your amp and range of your expression than any modification possible. Try Groove Tubes in your amp at any of the pro music dealers below.

Action Guitar	213-368-6667
Active Guitar Elec.	714-731-9366
American Music	206-633-1774
Amptown	0411/630-14-04
Appletree Music	704-482-0954
Backstage Music	408-244-9565
Dick Baker's Music	606-266-1179
Bandstand East	206-455-0495
Bizarre Guitar	702-331-1001
C & M Music	702-358-5372
Casablanca Music	916-542-1176
Charles Music	213-242-6597
Chicago Store	602-622-3341
Colura Music	717-622-8361
Corner Music	615-297-9559
Al DePaulis Music	702-736-1100
DJ's Music	312-863-2075
Don's Music Land	309-692-0854
Downey Music	213-869-4485
Drapers Music	415-326-3818
East Coast Sound	203-748-2799
Evans Music City	713-781-2100
Expert Audio	213-838-9356
Freedom Guitar	503-223-0393
Function Elec.	617-342-4413
Garden State	201-255-2627
Gelb Music	415-365-8878
Goodman Music	213-760-4430
Great American	217-367-6615
Guitar Et Cetera	206-623-8877
The Guitar Store	714-623-6448
Guitar Trader	714-565-8814
Guitar Works	408-427-1339
Hanich Music	213-966-1781
Harmony Music	213-344-9259
Heck Music Company	805-648-3284
Hogan's Music	213-676-9959
Hollywood Music	213-653-9598
Hosho Corp. Japan	03-274-2431
I.R.C. Music	317-849-7965
Keen Kraft - Can.	403-423-4448
Keen Music	213-392-2133
Jim Kelley Amps	714-731-9366
Killeen Music	213-846-4873
L.A. Guitar Works	213-343-9979
La Habra Music	213-694-4891
L & J Music Store	907-279-7579
LaVonne Wagener	612-890-7288
LeDonne's Music	213-988-1261
Man-O-Mann Music	607-533-7122
Markham Music	314-452-3340
Marshall Music	517-337-9700
Massimino Music	313-294-7100
Medley Music	215-527-3090
Metro Music	404-261-3611
Midway Music	216-661-3298
Mike's Music	216-733-3678
Miller's Music	404-455-3596
Moolenaar Music	219-462-7612
Music Center	406-549-6145
Music Center	414-657-3128
Music Crib	312-636-5545
Music Den	915-532-1479
Music Factory	801-966-7569
Music Gallery	312-432-6350
Musician's Exch.	714-729-9602
Music Mart	404-433-1112
Music Manor	216-475-0212
Music Power	714-282-4011
Music Shop-Ger.	07393/473
Music World	805-526-9351
Musician's Service	213-473-6726
MV Music	209-22MUSIC
Nadines	213-464-7550
Odyssey	606-254-2961
Onondaga Music	315-422-8423
Ontario Music	714-983-3551
Ossining Music	914-762-0877
Pianos 'N Stuff	412-828-1003
Pier Music	213-374-9765
Professional - Ger.	02102/29174
Leo's Music	415-653-1000
Progressive Music	801-364-4353
Rainbow Music	616-774-0565
Red's Guitar	415-965-9100
Red's Royal Amp	213-466-2060
Reliable Music	704-375-8662
River City Music	512-732-7151
Seagate Audio	301-662-5302
Select Guitars	203-324-2756
Sightsinger Music	714-540-1441
Skip's Music	916-484-7575
Solano Music	707-422-0313
The Soundboard	302-655-9599
Soundscape	217-352-1342
Steve's Music - Can.	514-878-2258
Studio Inst.	213-466-3417
Stuyvesant Music	212-221-5821
Taulbee Music	219-745-3876
Texas Tom's Music	713-680-8510
T.O.M.S. - S. Afr.	37-6573
Torps Music	612-224-7621
Torres Guitar	408-867-2100
Union Music	617-753-3702
Veneman Music	301-424-2346
Venue Music - Aust.	02-294789
Walker Music	414-774-1066
Wayne's Strings	203-238-3379
West L.A. Music	213-477-1945
Westwood Music	213-478-4251
Whittier Music	213-947-4671
Wild West Music	714-889-8093
Wild West Music	505-243-2229
Ye Olde Music	618-295-2083
Gus Zoppi Music	313-756-3010
Wizard Elec.	404-261-2653

For more information call Aspen & Associates 213-362-1551
or write GROOVE TUBES – Box 4753, Sylmar, California 91342

ROBBEN FORD • THE BEACH BOYS • BROTHERS JOHNSON • THE RONSTADT BAND • THE MOTELS •

JOHN HAMMOND

Charlie's playing didn't change too much during those two years. It was already developed by that time. You know, Charlie started as a bass player, so I think Walter Page was one of the big influences in Charlie's life. I don't know who his guitar influences could have been because there were few other known electric guitar players at that time.

Charlie was an original. His impact on other guitarists was felt very quickly—the week the first records came out. He just revolutionized everything. He was enormously popular during his lifetime. He won the *Metronome* Award for Best Guitar Player. He just had a fantastic impact among musicians particularly, and also among the public. In his own little way, he was a fantastic showman without ever vying for it. He just had it. He wasn't flamboyant; he was about as flamboyant as [saxophonist] Lester Young, which means not very flamboyant.

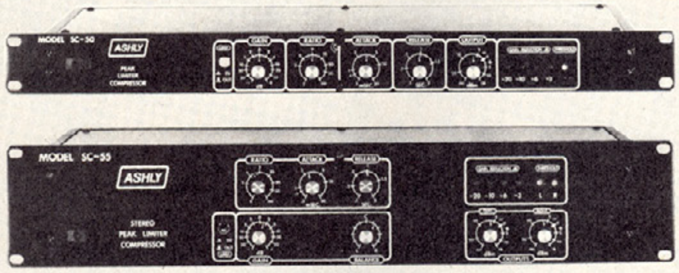
One of the reasons Charlie died when he did was because he had T.B., which we didn't find out until Benny got to Chicago. Charlie was coughing, and Benny sent him to the Michael Reed Hospital. That was when they found out that Charlie already had T.B. He was warned by the doctors there to be terribly careful and not to smoke and to get his rest. But he got to New York and there was never any rest. He played with the band—they were at the New Yorker Hotel at the time—and then afterwards he would hang out at Minton's, up in Harlem on 118th Street and Seventh Avenue. He was up there all night. Dizzy [Gillespie] used to hang out up there; I think Charlie came a year or so later. I would say that the real architects of bebop were Charlie Parker, Charlie Christian, and Dizzy Gillespie.

The last time I saw Charlie was three or four days before he died out at Seaview Hospital in Staten Island. Fortunately, his trained nurse out there was a good friend of mine. This was in the spring of 1942. I'll never forget: I was at my family's house for dinner, and the nurse called me and said, "*Please*, Charlie might not last even a couple of more days. Get in touch with Benny and have him send some kind of a wire or some fruit or something to show him how much he still loves him." I don't know whether Benny ever did or not.

Charlie died within a couple of days. His funeral was up at the Mother Zion Church on 137th Street in New York City, and then we shipped the body to Oklahoma City. I made all of the funeral arrangements. Not too many people came—some did, but not enough. Benny was there. You know, sickness and death is a terrible hangup for musicians.

Forty years later, Charlie's significance to jazz remains undiminished. The two great guitar players in jazz, for my dough, were Eddie Lang and Charlie Christian. And they couldn't have been more different, but they were both complete originals.

Gain Control



It sounds like a simple idea. Just build a box to turn down the gain when things get too loud. Protect your speakers and your ears.

It turns out that automatic gain controls like our limiter-compressors aren't quite so simple. We spent years learning about the problems of gain control and developing state-of-the-art circuits to give you the control you need while treating your audio carefully.

We listened carefully during all of our research under all kinds of conditions to learn how to get firm control with minimum side effects. Then we listened to our customers to learn what features were important in many different applications. The result, we feel, is the finest limiter-compressor ever built. Take a look at our specs:

HEADROOM	+20dBV
FREQUENCY RESPONSE	±.5dB 20Hz-20kHz
DISTORTION	<.05% THD, 0dBV, 20Hz-20kHz, no limiting <.2% + 18dBV worst case.
HUM AND NOISE	-90dBV, unity gain

Since the specs can't really describe the sound, please check us out in person at your Ashly dealer. He'll be happy to give you a demo.

Ashly Limiter-Compressors. Designed and built by people who still care.

ASHLY

ASHLY AUDIO
100 FERNWOOD AVE.
ROCHESTER, NY 14621
(716) 544-5191

EXCLUSIVE CANADIAN DISTRIBUTOR:
GERRAUDIO DISTRIBUTION INC.
363 ADELAIDE ST. E.
TORONTO, ONTARIO M5A 1N3
(416) 361-1667

MELOBAR® GUITARS, Inc.

POWER-SLIDE

Patented Neck

Unlimited Fretless Opportunities
With 10-String Power for musicians wanting to expand their Slide, Rhythm and Lead Potential

Demo Cassette $2.00. Brochure
Phone (208) 549-0769
P.O. Box 707, Weiser, ID 83672

ON CHARLIE CHRISTIAN

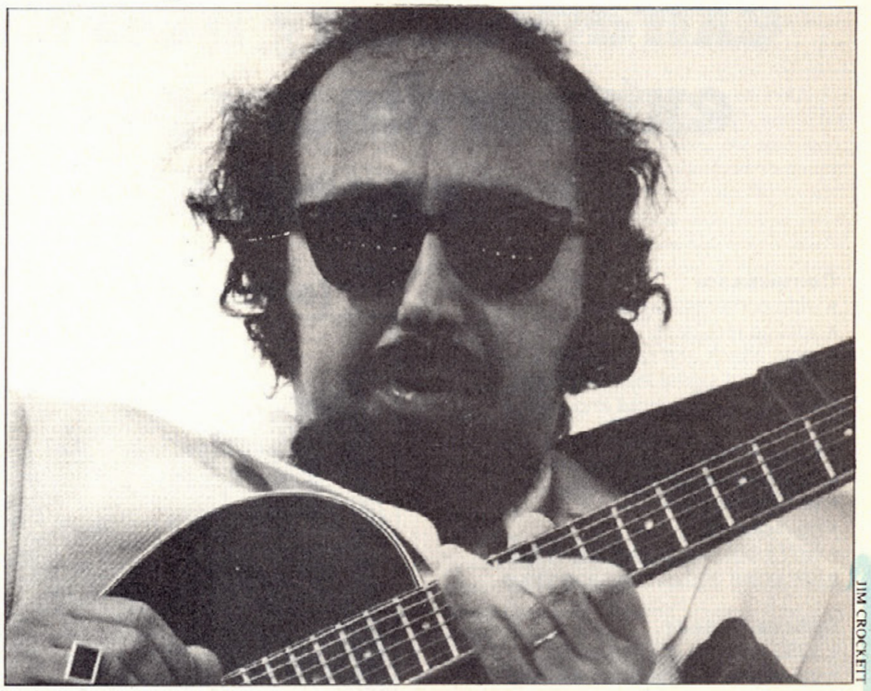
Barney Kessel

As told to Jas Obrecht

Barney Kessel, probably the most successful jazzman to bring Charlie Christian's style to contemporary music, has for years been one of the top jazz guitarists. At age 16 he met and jammed with Charlie Christian in Oklahoma, an experience he recounted in the January and February '77 issues of Guitar Player. *In the following copyrighted feature, he continues his discussion of the art and impact of Charlie Christian.*

* * * *

SPEAKING ABOUT Charlie Christian is a matter of personal love for me. I have just a great personal affection and regard for Charlie and for what he stood for, and I'm even more moved by his music now than I was when I first heard it. His contribution to the electric guitar was as big as Thomas Edison's contributions and Benjamin Franklin's contributions in terms of changing the world: The music Charlie made changed the guitar world. Anyone who studies him can see where all of the guitar players that came afterwards evolved from his fountainhead. They went their own ways according to their



JIM CROCKETT

INCREDIBLE!
NOW YOU CAN GO WIRELESS FOR THE PRICE OF A FLANGER!

THE SAMSON TR2 WIRELESS GUITAR (OR BASS) SYSTEM.

- Gives you freedom of movement—play up to 250 feet and more from your amp with perfect reception.
- FCC approved FM broadcasting system.
- Fixed frequency for easy operation.
- Noise-squelch circuitry to reduce background noise.
- Use with any standard amp, effects, even X911 synthesizer.
- Boosts your pickup power.
- Amazing low price.

Complete TR2 System Including Transmitter, Receiver, Battery
$265 Suggested Retail Price

SAMSON®
Licensed under U.S. Patent No. 4,215,431.
SAMSON MUSIC PRODUCTS
124 Fulton Avenue, Hempstead, New York 11550
Write for the name of your nearest Samson dealer.

rolls music center

SCALE TO THE TOP AND YOU'LL FIND ROLLS.

OUT OF STATE
TOLL FREE 1-800-336-0199
IN VIRGINIA 703-533-9500
1065 West Broad St., Falls Church, VA 22046

BARNEY KESSEL

own taste, but Charlie was as much a way-shower as any philosophical giant that people have patterned themselves after.

There have been very few people on any instrument since Christian that have had his sense of time, his spacing of notes. He was years ahead of most of his contemporaries in terms of the lines he was playing, which involved certain chord changes that were non-existent until then. If you listen to any of the blues that he played, for example, you will hear in the line that he has spelled out harmonic changes that none of the others on the records are playing, not even in the background. And yet they're refreshing, and they fit. Any record would be an example of that.

Charlie's tone was the concept for what is being used today in jazz. It is the antithesis of rock, pop rock, or punk rock guitar tones. It's more of an electric guitar sound than an electronic guitar sound. A lot of people think that what I want now and what Charlie Christian wanted then is simply to amplify the natural sound of the guitar—that's not true! That's a different sound entirely. The electric guitar as he played it had its own sound. Charlie's tone was more like the velvety tone of some of the saxophone and trombone players. As a matter of fact, many people that heard him play didn't even know that they were listening to an electric guitar. From a distance, almost everyone thought they were hearing a slightly percussive tenor saxophone. People didn't know what to expect from an electric guitar.

Charlie Christian was the first guitarist, to my way of thinking, who could sit down with a bunch of horn players and have a content in his music that was as on as high a level as theirs—if not higher, in certain cases. Before Charlie, any time I'd hear someone play the guitar in the company of horn players like Benny Goodman, Jack Teagarden, or Tommy Dorsey, I'd feel like, "He's the best of what's around, but it isn't as good as what the horn players are doing." Charlie was the first one to play single lines like a horn, without being a part of the tradition that preceded him.

Almost all of the guitarists before him, especially the ones who had been playing since the '20s, came to the guitar from a banjo orientation. I don't mean any disrespect to any of these people—they made beautiful music—but when you hear George Van Eps, Allan Reuss, Dick McDonough, and Carl Kress in those days, you're hearing guys who for one reason or another changed from banjo to guitar, and the music came out that way.

Now, Charlie did not have that banjo background. As a matter of fact, there are rumors around that at one time he played the trumpet and saxophone a little, but for health reasons he couldn't play a blowing instrument. He and his whole family had an inclination towards developing tuberculosis, and so he couldn't involve himself with any-

GUITAR LEGENDS

GNPS 2077* Rock & Roll
Bill Haley & The Comets

GNPS 2097 Rock Around The Country
Bill Haley & The Comets

ACS 5036 Steel Guitar Country
Buddy Merrill

GNP 9001*
The Quintet of The Hot Club of France
Django Reinhardt, Stephane Grappelli
Honeysuckle Rose, Night & Day, Black & White, 11 more.

GNP 9002* Parisian Swing
Django Reinhardt, Stephane Grappelli
Chasing Dreams, The Man I Love, Ultrafox, 9 more.

GNPS 9023* Django - "1935"
The Quintet of The Hot Club of France
Djangology, Chasing Shadows, Believe It Beloved, Avalon, 8 more.

GNP 9038 The Immortal
Django Reinhardt
Ol' Man River, I Love You, Crepuscle, Swing Time in Springtime, 10 more.

GNP 9039* The Legendary
Django Reinhardt
How High The Moon, Dark Eyes, Dinah, Tiger Rag, 8 more.

GNPS 10004 Feelin' Low Down
Big Bill Broonzy

GNPS 10022
Legacy of The Blues Vol. 12
Lightnin' Hopkins

GNPS 10007
The Best of John Lee Hooker

GNPS 2095
Dick Dale & The Del-Tones
Greatest Hits

GNPS 2128
Greatest Science Fiction Hits
Neil Norman & His Cosmic Orchestra
Star Trek, Outer Limits, 2001, 15 more.

GNPS 2046* Great Western Themes
Billy Strange
Gunsmoke, Hang 'Em High, A Few Dollars More, Bonanza, 8 more.

GNPS 2133*
Greatest Science Fiction Hits Vol. II
Neil Norman & His Cosmic Orchestra
Twilight Zone, Empire Strikes Back, 12 more.

GNPS 609*
25 Greatest Instrumental Hits
The Challengers [2 record set]
Wipe-Out, Walk Don't Run, Tequila, Memphis, Rebel Rouser, Pipeline, all the Greats!

*** Not Shown**

ROCK AROUND THE COUNTRY
Bill Haley & The Comets
Recorded in Nashville
Steel Guitar Country
BIG BILL BROONZY
Feelin' Low Down
DJANGO REINHARDT
The Best of John Lee Hooker
THE LEGACY OF THE BLUES vol. 12
LIGHTNIN' HOPKINS
DICK DALE and his Del-Tones
GREATEST HITS
Greatest Science Fiction Hits

$7.98 each plus $1.00 postage & handling
Canadian postage $2.00 Foreign postage $4.00
SPECIAL OFFER ANY 4 ALBUMS $30.00
Make check or money order payable to:

Write for Free Catalog!

CRESCENDO RECORDS
DEPT. G
8400 SUNSET BLVD.
HOLLYWOOD, CA 90069

please print
Name
Address
City
State *Zip*

Catalog Number	*Quantity*	*Price*	*Total*
		Postage & Handling	
		Please pay this amount	

The Ovation Challenge

That's what they call us because our stock is so big, our service so fast and our prices affect the whole Ovation market! We supply dealers and individuals on the same, professional basis! Shop around, choose the model you need, then call for instant service! Same day shipping. FREE FREIGHT (48 states) to reimburse your phone call.

GUITAR TRADER®
12 Broad Street
Red Bank, NJ 07701
(201) 741-0771
Telex: 499 0039 GUITR UI

ONLY AT GTRSTORE.COM

It's here and only here: this Fano Alt de Facto MG6 in an exquisite custom Surf Green color created just for GTRstore.com.

For exclusives like this as well as proven standards from leading brands, visit GTRstore.com. Price match guarantee.

732-225-7192

GTR

ONLY AT GTRSTORE.COM

It's one of a kind and it's here: This PRS McCarty Concept Guitar in beautiful flame cherry with a solid cherry neck reflects the admiration that Paul Reed Smith holds for his mentor, the legendary Ted McCarty. Accompanied by a special letter from the PRS R&D team.

For exclusives like this as well as proven standards from leading brands, visit GTRstore.com. Price match guarantee.

732-225-7192

BARNEY KESSEL

thing that would affect his respiratory system. Yet he had those lines in his mind. [Saxophonist] Lester Young was his ideal, his inspiration.

Before I met him, I had heard about Charlie Christian in several ways. First of all, I'm from Oklahoma, where he lived before joining Benny Goodman. Back then I was playing with a 14-piece black orchestra. Most of them knew his playing, and they were always telling me about him. The first record I heard him on was "Soft Winds," with Benny Goodman. He didn't have a solo on it; he just played in the group and had a couple of little fills. But already I could tell that he was sounding different and good. Then I heard "Flying Home." It really knocked me out! It just thrilled me. It was the same kind of impact 16-year-olds felt later when they heard Elvis Presley the first time or the Beatles. It embodied everything I ever loved about the guitar and more, because I didn't realize that you could do all that on the instrument.

I immediately became a disciple of his. I would go down to the record store and just bug them to death: "Do you have the new Benny Goodman Sextet album? Will you call me when you get one in?" If I didn't have the money to buy it, I'd just take it into the booth and play it over and over. They had to literally force me out of the store—that's the impact! I tried to learn every note I could—not so much to call it my own or to copy it, but because I loved to hear it so much that I figured if I was in a place where I couldn't get to a record player, I could take out my guitar and play it. If I had been able to carry around a portable record player, I would probably have been playing the record over rather than trying to play it on guitar.

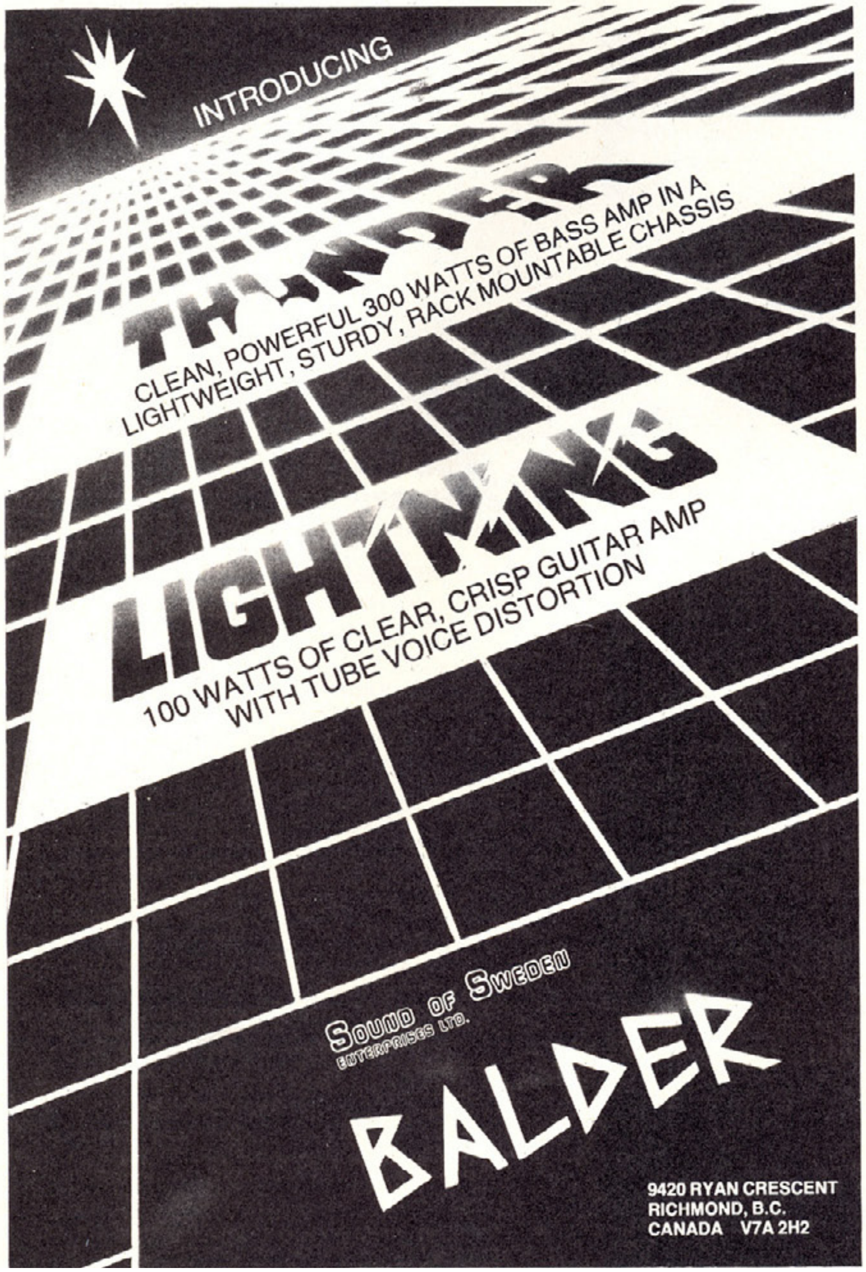
What knocked me out most was his time, clarity, and the fact that everything he played made a statement. There weren't any throwaways, no little fills just to create a little side effect. There was no high-fidelity back then, much less stereo or mixing down to different channels, yet he knew enough to get his solo on that record with a lot of presence. When it's time for him to play, he is on the scene.

He certainly did not have the kind of technique people have today, or even a lot of people had during his day, because he didn't concentrate on that—it wasn't a big thing. He played probably 95% downstrokes, and held a very stiff, big triangular pick very tightly between his thumb and 1st finger. He rested his 2nd, 3rd, and 4th fingers very firmly on the pickguard. He anchored them there so tensely that it was like there almost wasn't a break in the joint. He almost never used the 4th finger of his left hand. When I met him he was playing through a small Gibson amplifier with what they called "airplane cloth." It had three orange bands on it, and either a 10- or 12-inch speaker.

When Charlie played, he didn't look around or anything. He was pretty intent on it, and he played a lot with his eyes closed or kind of moving to the top of his head. And he didn't move around too much. He played with natural swing—in other words, he could play a stream of eighth-notes in such a way that his time was so flawless that he didn't need a bass or drums for someone to sense what the tempo was.

I spent three days with Charlie, and found him to be a pretty inarticulate person. He didn't have very much of a vocabulary. He didn't even talk hip—he didn't say a lot of hip phrases or cliches. He didn't use a lot of words, and he kind of grunted. When he talked about Benny Goodman or Lionel Hampton, he'd say "The Benny" or "The Lionel." He didn't get into a lot of philosophy or teaching. I had the feeling that he was kind of street-wise. You know, he was so young at that time, working hard and just scuffling to make a living. Before he joined Benny, he was just working for peanuts.

I don't think that Charlie was well-educated, either. I don't mean that he was simple, but he was not well-read. He did not express himself as well through words as he did through his music, but he had very definite ideas. For instance, we were jamming and a guy came up with a tenor saxophone and took it out uninvited, unannounced, and started to play with us. He wasn't very good, and Charlie didn't get angry or anything. He just got his guitar and packed up. He looked like he was ready to go. Well, the saxophonist saw this, put his sax in the case, and


INTRODUCING
THUNDER
CLEAN, POWERFUL 300 WATTS OF BASS AMP IN A
LIGHTWEIGHT, STURDY, RACK MOUNTABLE CHASSIS
LIGHTNING
100 WATTS OF CLEAR, CRISP GUITAR AMP
WITH TUBE VOICE DISTORTION
SOUND OF SWEDEN
ENTERPRISES LTD.
BALDER
9420 RYAN CRESCENT
RICHMOND, B.C.
CANADA V7A 2H2

TRUE PASSION. TRUE TONE.

Chris Daughtry pours his heart and soul into every note he plays and sings. That's why we put every ounce of our obsession for soul-satisfying tone into our classic Dean Markley NickelSteel strings. Underneath their steely exterior beats a heart on fire. With NickelSteel, Chris' true passion shines through night after night with enduring, brilliant tone. Chris shares, "They just sound good!!! Simple as that!!!"

NickelSteel. True tone. Your tone.
Find out more at www.DeanMarkley.com

NickelSteel Electric™
Dean Markley
Signature Series

NICKELSTEEL. PLATINUM-SELLING STRINGS THAT'LL SATISFY YOUR TONE OBSESSION.

Dean Markley
MADE IN THE U.S.A.

PHOTO BY MICKEY CAPOFERRI ©2012 DEAN MARKLEY

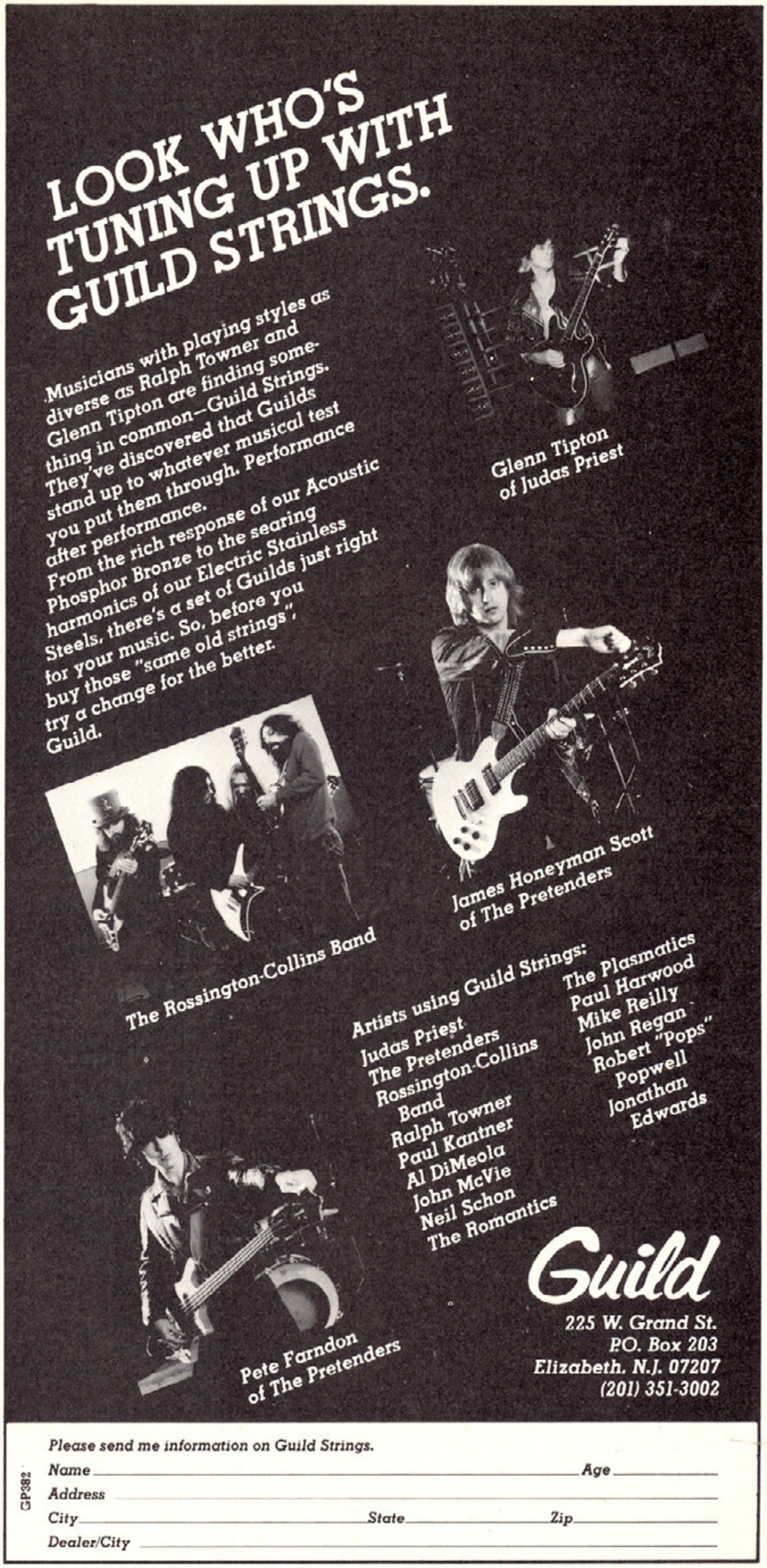
him why he did that. He said, "I don't ever take the guitar out of my case unless I'm either going to learn something, have fun, or make some money." When you stop and think about it, there's probably no other reason to take the instrument out of the case.

When he broke out with Benny Goodman, Charlie's impact was extremely immediate—not only nationally, but locally wherever he went. First of all, the instrument itself had never been heard; there just weren't guys around playing electric guitars, so that in itself was a novelty. Then there was the fact that he was playing the guitar in a different way. Even that wouldn't have accounted for the impact he had, because he could have been playing cliches that hornmen used. The other reason he had such an impact was the fact that he was playing new things through his own talent. But in those days we were not economically living the super-star style of life. He had his fame among musicians, but there wasn't a lot of hype; Gibson didn't come to him and take out ads. So the public was not as aware of him as musicians were. Also, his money was not commensurate with his talent, whereas today people with less talent can make far more money because they're organized; they have a manager and do things to expose themselves to market their product better.

Charlie told me once that he appeared at the White House with the Sextet during the administration of Franklin Delano Roosevelt. He said that at the time, people weren't just listening to it—they were dancing to it. Some lady who really didn't recognize the electric guitar but had heard him play some solos and came up to him and said, "You're the best banjo player I ever heard."

I believe that almost everybody who plays the electric guitar today has been influenced by him, whether they know it or not. Charlie came so early and contributed so much that he made kind of a definitive way of playing. Besides myself, some of the players who demonstrate the Charlie Christian influence include Herb Ellis, Joe Pass, Jim Hall in the beginning, Chuck Wayne, Remo Palmier, and Tiny Grimes. Now some of these people have diluted it or moved away from it; their experiences have led them to learn other things as well.

When I was a kid, I listened to a lot of different musicians. As time has gone on and I listen back to them, many of them don't sound as good as they did at the time. Very few of them sound better to me now, and the reason they do sound better is that the music was actually great all the time. Charlie Christian right now sounds better to me than he did when I was a kid in Muskogee, Oklahoma. It's classic music that weathers the deterioration of time. Time removes fads, while classic music holds up and transcends time in a very graceful manner. Paintings have done this; literature has done this. Shakespeare today is no less than he ever was. So Charlie Christian stands up. His music isn't *all* that's going on in jazz, but it is the personification of jazz. His contribution



LOOK WHO'S TUNING UP WITH GUILD STRINGS.

Musicians with playing styles as diverse as Ralph Towner and Glenn Tipton are finding something in common—Guild Strings. They've discovered that Guilds stand up to whatever musical test you put them through. Performance after performance.

From the rich response of our Acoustic Phosphor Bronze to the searing harmonics of our Electric Stainless Steels, there's a set of Guilds just right for your music. So, before you buy those "same old strings", try a change for the better. Guild.

Glenn Tipton
of Judas Priest

James Honeyman Scott
of The Pretenders

The Rossington-Collins Band

Pete Farndon
of The Pretenders

Artists using Guild Strings:

Judas Priest
The Pretenders
Rossington-Collins Band
Ralph Towner
Paul Kantner
Al DiMeola
John McVie
Neil Schon
The Romantics
The Plasmatics
Paul Harwood
Mike Reilly
John Regan
Robert "Pops" Popwell
Jonathan Edwards

Guild
225 W. Grand St.
P.O. Box 203
Elizabeth, N.J. 07207
(201) 351-3002

Please send me information on Guild Strings.

Name ______ Age ______
Address ______
City ______ State ______ Zip ______
Dealer/City ______

GP382

BARNEY KESSEL

represents one of the highest standards of excellence. I don't think of him as a guitar player, but as a person who possessed a great amount of feeling for expressing jazz, and he happened to choose the guitar. ■

CHARLIE CHRISTIAN

Continued from page 62

frequently with Goodman during this period. In off-hours, he often sat-in at clubs. Three rare examples of Christian jamming were recorded in a Minneapolis nightclub in either September '39 or March '40. (These appear on *Solo Flight*.) Although the recording quality of the sides—"Stardust," "Tea For Two," and a two-take splice of "I Got Rhythm"—is not as good as his studio material, Charlie emerges with much fire and elasticity as he extends solos further than usual.

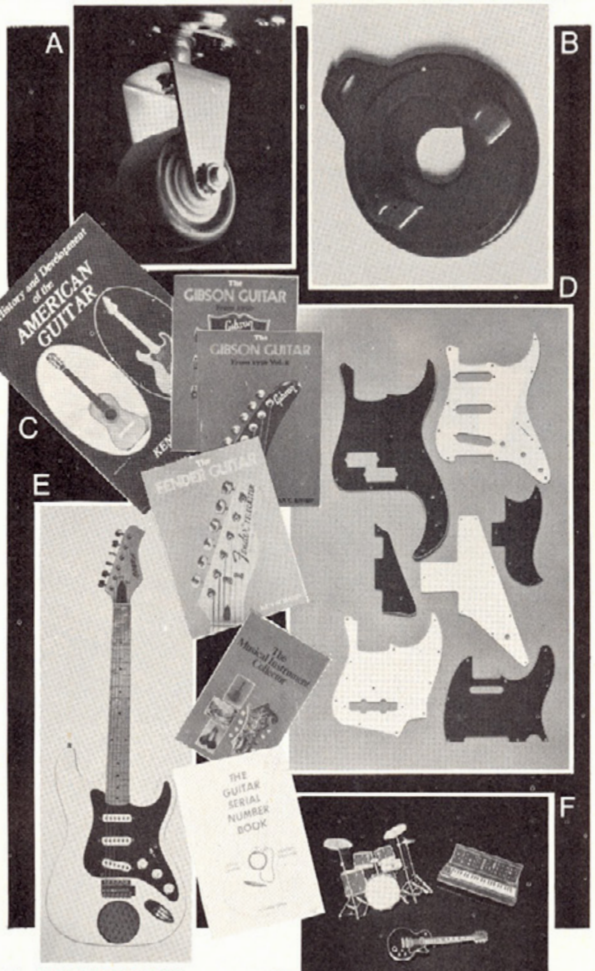
Back in New York, Charlie would often cab to Minton's Playhouse after he was done working with Goodman and jam until 4:00 a.m. Located on West 118th in Harlem, Minton's opened in 1940 with a house band that included pianist Thelonius Monk and drummer Kenny Clarke. Musicians were given unlimited freedom to experiment there, and with Dizzy Gillespie, Charlie Parker, Lester Young, Coleman Hawkins, and Ben Webster regularly sitting in, the club became a popular testing ground for new musical explorations. Kenny Clarke told writer Nat Hentoff, "Charlie was so sold on what we were doing he bought an extra amplifier and left it at Minton's. Charlie used to talk about the music at Minton's so much, Benny Goodman even used to come. He was all the rage at the time. The music wasn't called 'bop' at Minton's. In fact, we had no name for the music. We called ourselves 'modern.' That bop label started during the War."

After a while, some of the sitters-in at Minton's became a problem, as Gillespie explained to writer John Wilson: "There was always some cats showing up there who couldn't blow at all, but would take six or seven choruses to prove it. On afternoons before a session, Monk and I began to work out some complex variations on chords and the like, and we used them at night to scare away the no-talent guys. After a while we got more and more interested in what we were doing as music and, as we began to explore more and more, our music evolved." One of the musicians' main inspirations, Charlie electrified Minton's crowd with his elaborate riffing and rhythmic drive.

The poor nutrition and poverty of Charlie's youth and his intense, playboy lifestyle began taking their toll as early as spring of 1940. When he began to cough a lot, Benny sent him to a hospital, where a spot was discovered on one lung. Diagnosed as having tuberculosis, Charlie was warned to take care of himself, but he kept up his frantic pace.

onstage with the Orchestra, and over the

SIMPLE MACHINES OF THE FUTURE AVAILABLE TODAY


A
B
C
D
E
F
The History and Development of the AMERICAN GUITAR
THE GIBSON GUITAR From 1950
THE GIBSON GUITAR From 1950 Vol. II
The FENDER GUITAR
The Musical Instrument Collector
THE GUITAR SERIAL NUMBER BOOK

A. PORTA-LEGS: Custom made wheels that fit leg sockets on Rhodes pianos. Makes set up & tear down a breeze. Made in USA.

B. TWIST LOCKS: The most practical method devised for securing a strap to a guitar. List price $4 per set.

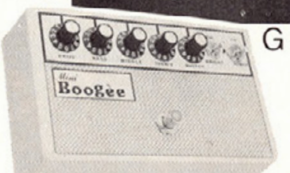
C. COLLECTOR'S GUIDES:
The Gibson Guitar I
The Gibson Guitar II
The Fender Guitar
Musical Instrument Collector
Serial Number Book
Other titles avail.

D. PICKGUARDS Styles & materials for both popular & rare guitars. Over 160 models! Handmade in USA.

E. THE COBRA Great electric guitars with built in amps! Operates as regular guitar also. List price ONLY $250!

F. PAUL C'S MINIATURES A full line of drum, keyboard and guitar enamel pins that dazzle you with realistic colors and detail.

G. "MINI BOOGEE" The only way to get the true tube sound because its made with tubes! 3 band EQ. made in USA. No solid state parts!



FREE BROCHURE: BOX 15 B, SAN FRANCISCO, CA 94115 (415) 776-3263

Paul C's

KEYBOARD Players

Be on top!

- Study with some of LA's finest instructors and performers.
- Play daily with full rhythm sections.
- Perform with modern audio and video recording equipment.
- Focus on developing your own personal style.
- Gain experience with the latest in keyboard technology.
- Career oriented, 1 year, full time contemporary keyboard school.

KIT

Keyboard Institute of Technology

Send for free info: Musicians Institute,
6757 Hollywood Blvd., BOX KIT
Hollywood, CA 90028 (213) 462-1384

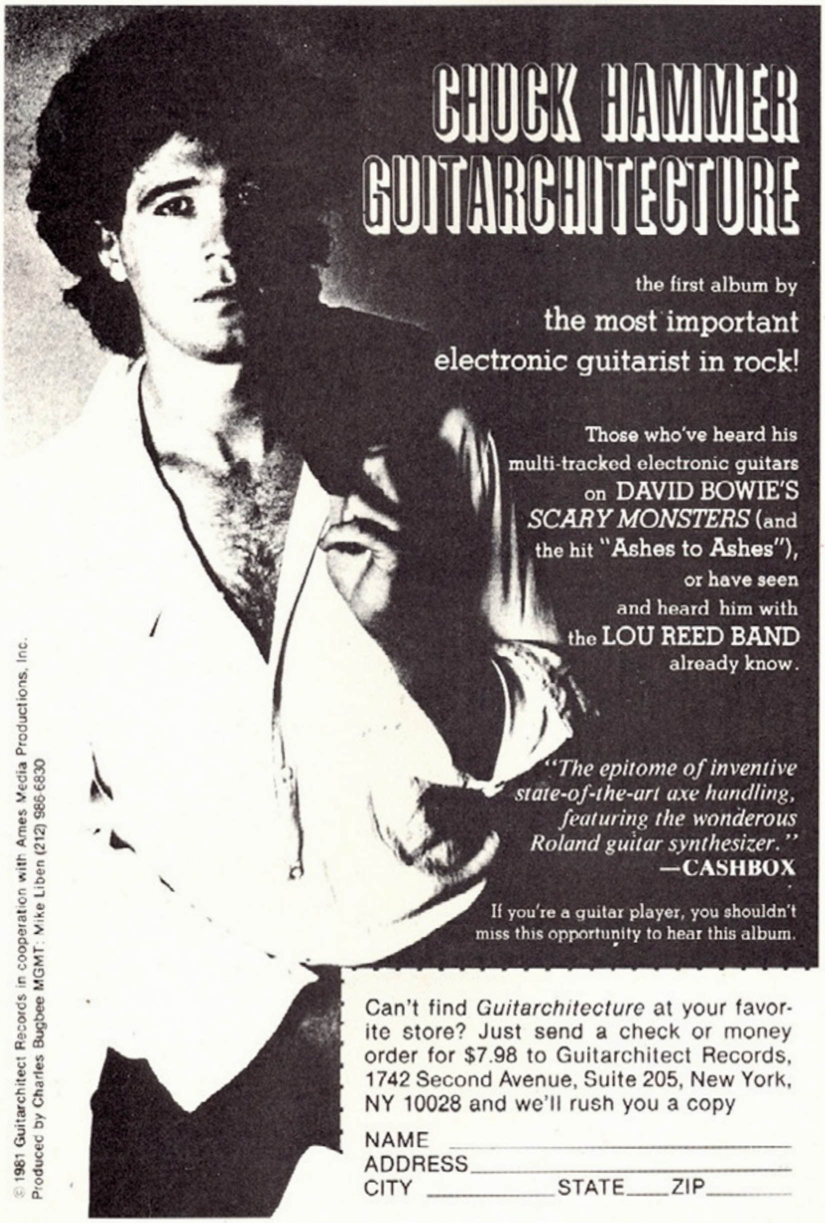
next few couple of months he added lengthy solos to Sextet 78s of "The Sheik (Of Araby)," "I Surrender Dear," and "Boy Meets Goy." He also participated in a couple of novelty 78s with the Sextet and dancer Fred Astaire. During a three-day period in June, Charlie laid down solos in "Six Appeal," the swinging "Good Enough To Keep (Air Mail Special)," and "AC—DC Current." When Benny needed surgery in July, he placed Christian and a few other key performers on salary until he regrouped the Sextet and Orchestra in October. During the summer Charlie headed back to Oklahoma City, where he met and jammed with Barney Kessel. (Kessel recalls this meeting in a companion piece in this issue.)

On October 4, 1940, Charlie and pianist Teddy Wilson cut four sides with pop singer Eddy Howard, the guitarist's only solo being eight measures in "Stardust." Charlie recorded with his boyhood hero Lester Young again at the end of the month, adding brilliant single-line passages to "I Never Knew," "Ad-Lib Blues," and "Wholly Cats." (These and two other Christian-Young cuts are on the *Charlie Christian/Lester Young Together 1940* LP, which also contains 11 Sextet tunes.) He made further sides with the Sextet on November 7th, including "Royal Garden Blues" and "Benny's Bugle," which contains one of his longer Sextet performances. He recorded with the group once again before the year's end.

On January 15, 1941, the Sextet laid down "Breakfast Feud," "On The Alamo," "I Found A New Baby," and "Gone With What Draft." The following day Charlie comped on "Bugle Call Rag" and added a 12-bar solo to "One O'Clock Jump" as part of the reassembled *Metronome* All-Star Band.

Charlie made his only recorded appearance on acoustic guitar the following month as part of the Edmund Hall Celeste Quartet, a chamber ensemble that completed four tunes released on *Celestial Express*. In March Christian waxed several takes of his guitar specialty number with the Orchestra, "Solo Flight" (originally called "Chonk, Charlie, Chonk"). Among his most famous tunes, this combined most of the harmonic elements that characterized his style.

One of Charlie's most famous sessions occurred on March 13, 1941. Before Benny arrived at the studio, the musicians began warming up while Columbia's engineers had their gear in operation to test the balance. Someone shouted, "Hey Charlie, let's play the blues in *B*," and the result—"Blues in *B*"—contains an unparalled five-chorus example of Charlie's blues style. Afterwards Charlie began building up simple riffs that evolved into a full-scale jam (since titled "Waitin' For Benny") during which he came up with the riff statement for "A Smo-o-o-oth One," which was recorded with Benny later that session. Charlie also recorded further takes of "Good Enough To Keep (Air Mail Special)." (Columbia engineers spliced together solos from two different takes for



CHUCK HAMMER
GUITARCHITECTURE

the first album by
the most important
electronic guitarist in rock!

Those who've heard his
multi-tracked electronic guitars
on DAVID BOWIE'S
SCARY MONSTERS (and
the hit "Ashes to Ashes"),
or have seen
and heard him with
the LOU REED BAND
already know.

"The epitome of inventive state-of-the-art axe handling, featuring the wonderous Roland guitar synthesizer."
—CASHBOX

If you're a guitar player, you shouldn't miss this opportunity to hear this album.

Can't find *Guitarchitecture* at your favorite store? Just send a check or money order for $7.98 to Guitarchitect Records, 1742 Second Avenue, Suite 205, New York, NY 10028 and we'll rush you a copy

NAME ____________________
ADDRESS____________________
CITY __________ STATE____ ZIP____

© 1981 Guitarchitect Records in cooperation with Ames Media Productions, Inc.
Produced by Charles Bugbee MGMT: Mike Liben (212) 986-6830

EQUIPMENT FOR THE
MUSICIAN
AND THE
TECHNICIAN

18,000 square feet of equipment space allows Audio, Light and Musical to be a volume dealer. Products such as Teac/Tascam, Electro-Voice, MXR, DiMarzio, JBL, Pro Music, and Pro P.A. In addition to all the recording gear and lighting gear you will ever need, Audio, Light and Musical has a large service department for maintenance and repair.

AL&M
Audio Light & Musical
Toll Free (800) 446-8000
(804) 853-2424
3301 N. Military Highway
Norfolk, Va. 23518

It's all that stands between

you and your audience

CELESTION
LOUDSPEAKERS
G12
G12
Vintage 30
CELEBRATING 25 YEARS
CELESTION INTERNATIONAL LTD

CELESTION

You have the cool guitar, the hot pickups and the right tube amp.

Now make sure your speakers don't let you down.

Celestion.
Don't trust your tone
to anything less.
Upgrade now.

Find us on Facebook

CELESTION

www.celestion.com

the version of "Air Mail Special" on *Solo Flight*.)

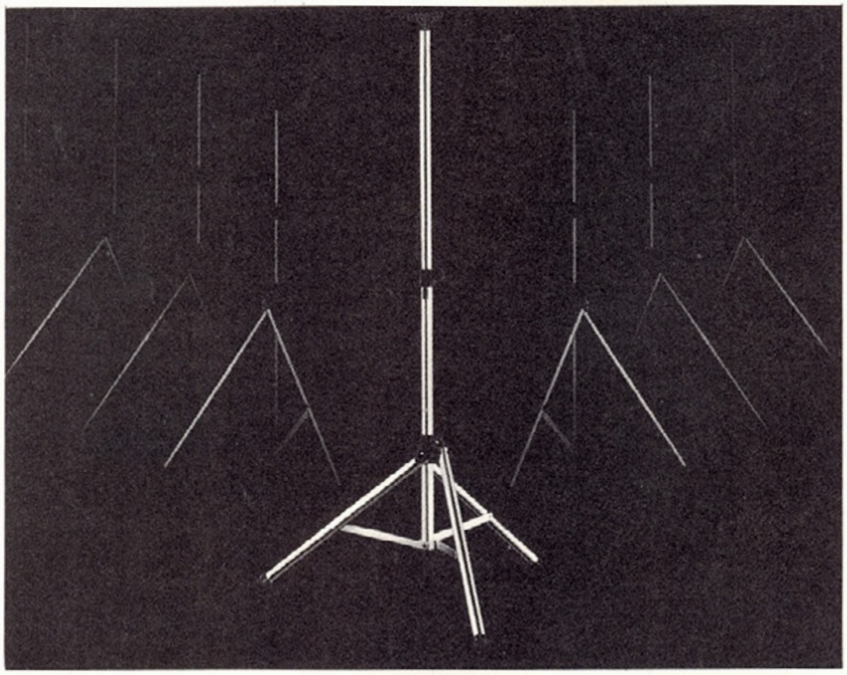
Charlie was recorded up at Minton's by a young jazz enthusiast named Jerry Newman in May '41. Released as Everest's *Charlie Christian* and Esoteric's *The Harlem Jazz Scene*, the music offers extended Christian improvisations on several tunes, notably "Swing To Bop" and "Stompin' At The Savoy," which also feature Thelonius Monk, Kenny Clarke, trumpeter Joe Guy, and bassist Nick Felton. With chorus after chorus of smooth, elongated phrases, these cuts give considerable insight into the new directions Charlie's music was taking.

Charlie's final record date was on June 11, 1941, when he comped on four sides with the Benny Goodman Orchestra. In June he made his last appearance on radio, playing "Solo Flight" with the Orchestra. Charlie collapsed in July and was admitted to Seaview Sanitarium on Staten Island. Although he would occasionally sneak out to party with friends, for a while it seemed that he would recover. Then, John Hammond remembers, "Dr. Sam McKinney, a saint from Harlem who went every week on his own to check up on Charlie without any payment, told me that what really did happen to Charlie Christian at Seaview Hospital was that in the course of making excellent progress he was visited by a musician 'friend' who brought him out a supply of marijuana and a woman." Charlie contracted pneumonia, and two weeks later, on March 2, 1941, the first great voice of the electric guitar was stilled. Charlie was 23 when he passed away.

Although countless players have imitated and built on Charlie's style, he still remains one of the few unsurpassed originals of jazz. His music sounds as fresh today as it did 40 years ago, and there's much to be learned from it. Few guitarists have burned brighter or left as powerful a legacy as Charlie Christian.

A Selected Christian Discography

At Minton's: *Charlie Christian*, Everest [10920 Wilshire Blvd., Suite 410, Los Angeles, CA 90024], FS-219; *The Harlem Jazz Scene—1941*, Esoteric, ES-548. **With Benny Goodman:** *Solo Flight: The Genius Of Charlie Christian* (also contains Christian cuts from a Minneapolis jam session and with the *Metronome* All—Star Nine), Columbia, G 30779; *Charlie Christian With The Benny Goodman Sextet And Orchestra*, Columbia, CL 652; *Charlie Christian/Lester Young Together 1940* (five cuts with Young, eleven with Goodman), Jazz Archives [Box 194, Plainview, NY 11803], JA-6; *Charlie Christian Live!*, Jazz Archives, JA-23; *From Spirituals To Swing* (includes Kansas City Six sides), Vanguard, VD 47/48. **With others:** Edmund Hall, *Celestial Express*, Blue Note, BST-86505; Lionel Hampton, *The Complete Lionel Hampton*, RCA, AXM6-5536.



When it comes to tripod stands . . .

THERE IS NO OTHER CHOICE!

You've seen and tried the others - they're clumsy, heavy and unattractive. ULTIMATE SUPPORT SYSTEM'S Tripods offer a unique combination of strength and portability for the professional and amateur musician. Constructed of lightweight aluminum alloys and tough polycarbonate fittings. Ultimate Support System's Tripods can meet the demands of the on-the-road performer. The Tripods come in two sizes and feature infinitely adjustable height and leg spread. Nylon tote bags come as standard equipment.

FREE! Until May 31, 1982, participating dealers are offering a free mounting adapter for Bose, Peavey, or Electro-Voice speakers (TAD-100 or TAD-138) with the purchase of any USS Tripod. Or, get the convenient TMB-400 universal tripod mounting at 1/2 price!

Stop by your local dealer for a personal introduction to the only sensible choice in tripod stands.

Send $1 to USS for a catalog describing our full line of stands for musical and lighting equipment.

"Innovative Design With Aluminum Tubing"

ULTIMATE SUPPORT SYSTEMS
(303) 493-4488
1331 Red Cedar Circle
Fort Collins, Colorado 80524

ARE YOU SERIOUS?

Jackie King and Herb Ellis offer you an unexcelled learning opportunity through a one-year course at

SOUTHWEST GUITAR CONSERVATORY™
212 E. Houston Street
San Antonio, Texas 78205
512/223-2240

LIMITED ENROLLMENT

WHERE ELSE?

Well... no place.

Only Guitarfetish.com offers the most unique brands in the music biz... at prices untouched by the "Big guys"... with the widest variety of cool vintage, modern and cutting edge gear anywhere.

Our GFS® Pickups, Xaviere® Guitars, Slickstraps™, Hardware and Accessories have been the basis for tens of thousands of incredible guitar projects. Our 30,000 sq. ft. of warehouses are packed with the brands that we design and sell, exclusively.

We've been fortunate enough to sell our stuff to some of the most respected guitarists out there, check our website to see the latest guys who turned down paid endorsements to PAY for their GFS pickups and electronics.

GFS ELECTRONICS

GFS
Brownie Classic
Master
Tone
GFS
Retro 'Verb Classic
Mix
Delay
GFS Electronics
GFT-90

GFS Electronics
Brownie Classic and Retro'Verb Pedals
GFT-90 Digital Chromatic Tuner

PREMIUM TONE GFS USA DESIGNED PICKUPS

GFS Guitar Pickups
NY I Alnico II Pickup, JM90 Overwound Alnico pickup
Surf 90 Alnico V Pickup

SLICK STRAPS

Nobody beats our value.

With Alnico single coil pickup sets starting around $40, and humbucker pickups starting around $20, our warehouse-direct business model makes it easy to upgrade your existing gear. Only Guitarfetish offer Slickstraps, hand painted full-grain leather straps from rock legend Earl Slick.

You can search the web or retail stores across the globe only to discover what tens of thousands of guitar players do every year...Nobody beat Guitarfetish.com

GFS Pickups and Xaviere Guitars are sold exclusively online by www.Guitarfetish.com

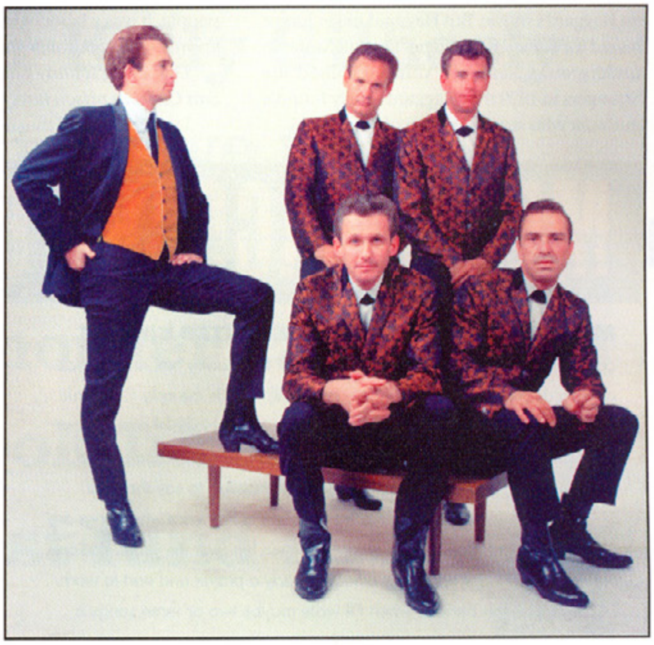
classic interview

PHOTOS: HAGGARD—PIPER FERGUSON; MERLE AND THE STRANGERS—MICHAEL OCHS ARCHIVES

LONE STRANGERS

MERLE HAGGARD & ROY NICHOLS RECALL THEIR HONKY-TONK HERITAGE

BY ART THOMPSON



IT was a time when wranglers were guys who worked cattle, and country music was as gritty as the dirt on their boots. Framed by wars in Korea and Vietnam, the fight for equal rights, and the assassination of JFK, a new style known as honky tonk was being pounded into shape in the bars and dance halls of California's Central Valley. Inspired by the jazzy, big-band sound of such '30s-era superstars as Bob Wills and

The face of hardcore country: Haggard today with his custom Martin 000-45S 12-fret. Right: Merle and the Strangers in the '60s (Roy Nichols is seated far right).

LONE STRANGERS

the Texas Playboys, countless bands sprang up in the rural farmlands of California to try their luck at a life that promised more than back-breaking labor. By the mid '50s, Bakersfield, California, had become ground zero for a cadre of guitarists and songwriters who were forging elements of country swing, rock and roll, and rockabilly into a tough, dance-oriented style that bore little resemblance to the fiddle-laced "hillbilly" music that emanated from Nashville.

Leading the western assault was Buck Owens, and following close on his heels was a young guitarist and songwriter named Merle Haggard. Signed to Capitol in 1965, Haggard rocketed to the top of the country charts with a string of hits that included "The Fugitive," "Branded Man," and "The Bottle Let Me Down." He also assembled a crack, four-piece band called the Strangers, which featured Roy Nichols on guitar and Ralph Mooney (later Norm Hamlett) on steel guitar. No piano, no fiddles, no backup singers—just the minimum manpower necessary to kick out Haggard's true-life tales of heartache, prison, and poverty.

The Strangers remained largely intact until 1987, when health problems forced the brilliant Nichols into retirement. Guitarists Clint Strong and Joe Manuel subsequently picked up the slack, each stamping their unique signatures on Haggard's music. But Haggard never forgot his old friend, and it would not be until Nashville underground hero Red Volkaert joined the Strangers in 1999 that Haggard finally found a guitarist who reminded him of Nichols.

"Joe and Clint are both great players, and both of them admire Roy, but there was something about Roy's tone that neither of them were able to capture," says Haggard. "Red Volkaert captures that tone and feel, and to me, he sounds like Roy Nichols, as opposed to someone who's playing like him. There's a big difference. At times, I have to shut my eyes and think, "Is that Roy over there or Volkaert?"

HAGGARD'S TALE

How did you learn to play guitar?

I started playing guitar when I was about nine. My father had just passed away, and my mother showed me three chords my dad had shown her—*F*, *C*, and *G*. I beat those for three or four years, and I learned to play and sing. I got interested in playing lead guitar when I was 13 or 14.

Who were your earliest influences?

The first two artists I remember when I was growing up in the '40s were Bing Crosby and Bob Wills and the Texas Playboys. On Saturday night, everybody gathered around the radio and listened to a half hour of the *Grand Ole Opry*. In those days, they featured Red Foley and Roy Acuff and guys like that. I wasn't much on what they called hillbilly music back then, but I did like Hank Williams and Ernest Tubb.

Did you get into rock and roll later?

Oh yeah. I was into Elvis, Jerry Lee Lewis, Chuck Berry, and Fats Domino—right along with Lefty Frizzell and Hank Williams. When I went to work in the nightclubs in the early '60s, you had to be able to play songs by all of those people. It was a labor of love for me, because I appreciated rockabilly and the Elvis stuff.

Did seeing Johnny Cash while you were in San Quentin prison have an effect on you?

I was just one of the convicts. I didn't know much about him, but he had such a charismatic air onstage. I was very impressed by him, because in San Quentin, guys don't cut you no slack. There were even strippers there that day, and Cash was *still* the best act of the show. The audience was blown away by him. Next day, there were probably 1,500 guys in the yard trying to play "Folsom Prison Blues," and I was one of 'em.

Was Cash able to help you later?

Johnny Cash was very helpful, and he gave some good advice. When I got out of prison and started doing pretty good in music, he asked me to come on his show. That was about 1968. I told him that I was in that audience in San Quentin,

Haggard onstage at a recent concert with his Fender Merle Haggard Tribute Tele.

MERLE HAGGARD ON SONGWRITING

MERLE HAGGARD IS THE UNDISPUTED KING OF country singer-songwriters. He has had 39 #1 country hits, a multitude of awards (Grammy, CMA, ACM, and BMI), and is the only California-born singer to be inducted into the Country Music Hall of Fame. Throw in appearances at both the White House and the "Big House" (a.k.a. San Quentin), and Haggard's resume is impressive, to say the least.

"Anyone who wants to be a songwriter has to first learn what songs are all about," he advises. "See what songs remain hits over the years, and analyze them from one end to the other. Then say a prayer and start to work.

"I go through periods when I'll write maybe two or three songs a day. I write constantly during that time, though a lot of the stuff is unusable—it's like writing my thoughts. But out of, say, 15 songs, one of them is usually pretty good.

"There are basically two ways to approach songwriting: You can either zero in on the subject and sweat out the song, or you can have something in mind and just wait for the inspiration to come from wherever. Lately, I prefer the latter approach. I like to mull the tune over and over. Pretty soon the melody and lyrics will come along, and the song will come together in a few minutes. I think that's how most '15 minute' songs are written—it all revolves around having a good thought." —AT

PHOTO: EBET ROBERTS

LONE STRANGERS

and he said, "You ought to tell the public about that." I said, "Man, the last thing I want to tell anybody is that I was in the joint." But he explained that if I did, the tabloids would be disarmed and nobody would be able to throw it in my face later. It was a scary thing for me because I'd had five or six hits by that time, and I was on my way. But Cash was totally right, and when I eventually confessed my sins to the people, they accepted me.

How did you get signed to your first record deal?

I came out of prison and started jobbing in Bakersfield as a guitar player. I wound up becoming friends with a guy named Fuzzy Owen and his cousin Lewis Tally. They had a label called Tally Records and a couple of publishing companies. Out of all the people I could have run into, I ran into some guys who were honest and had acquaintances in Hollywood. We went to Capitol a couple of times, and they turned me down. So we went back to Bakersfield, waited a couple of years, and then cut a new record. Before long, it got on the charts. Then Capitol called *us*.

Did you have your own band at that time?

No. It wasn't until I started to have some national recognition in 1965, that I put the Strangers together.

Did you go on the road right away?

I bought a brand new Pontiac and a trailer, and we went traveling. We played mostly in Oklahoma and Texas at first, but then I married Bonnie Owens, and she helped a lot with booking. Even before we got together, she was a fan. Around '63 and '64, she was telling the club owners about this guy from Bakersfield, and how they better get him now while they can still get him cheap. They started to book me even before I had hit records, and pretty soon I had a following.

Were you playing mostly electric in Bakersfield?

I got a Fender Jazzmaster when I came out of the joint, and I played that for a while, but I didn't like that damn vibrato bar. Then I got a job playing bass for Wynn Stewart in Las Vegas in late '61, so I traded the Jazzmaster for a Fender Precision. I banged around on that for about a year. I never was a bass player, but I learned a lot about it, and that was knowledge I was going to need later on. After I came back to Bakersfield, I played a Danelectro doubleneck for a while, and then I got a Telecaster.

What amps were you using?

Fender Bassmans—I still can't find anything better.

What was your relationship with Buck Owens at that time?

Buck was having national success in the late '50s, so when I came to Bakersfield, he had already left the nightclubs. I followed Buck everywhere he went, and, for years, it seemed like he was always just a step or two ahead of me. There's another connection, of course, because I married his ex-wife, Bonnie, and became a stepfather to his two sons.

How did you start writing songs?

I realized the importance of writing my own songs when I bought my first 78 and saw the name of the artist in large print and the songwriter in smaller print. Sometimes it said "Hank Williams" and then "Hank Williams" again, and sometimes it didn't. I noticed that the songs he wrote sounded better than the ones he had acquired, and it inspired me to see if I was gifted enough to write songs. I spent probably ten years watching the charts every

FLYING HIGH IN THE STUDIO

MERLE HAGGARD
If I Could Only Fly

RECENTLY SIGNED TO EPITAPH, MERLE HAGGARD says he's delighted to be on an indie label with artists such as Bad Religion, Rancid, and Tom Waits. "It's a great arrangement because it's like I'm in partnership with Epitaph," says Haggard. "They feel like they're gaining clout by having me, and I'm glad to be with punk rockers. I'm much more at home here. Hell, I wouldn't record one of these new songs you hear on country radio even if I knew it was going to be a smash. I'd be afraid someone would make me sing it again!"

Haggard's latest release *If I Could Only Fly* finds the 63-year-old on an introspective high as he confronts old demons on "Wishing All These Old Things Were New," celebrates one of his biggest influences on the Bob Wills-style "Bareback," and tips his hat to country star Wynn Stewart—the man who he says passed him the torch—on "Leavin's Getting Harder."

Haggard tracked his electric parts using a Fender Merle Haggard Tribute Telecaster through a reissue Fender Bassman. He also played a small-bodied Rose acoustic that was given to him by Randy Travis. "It's an odd-looking little thing, and it has a real unique tone—it almost sounds like a Dobro," says Haggard. "I used it for the solo on 'Crazy Moon.' I also used a 000-45 that Martin made me in 1970."

Although some of *Fly* was pieced together with overdubs, "Bareback" was cut live. And while the album boasts some incredible players, they all defer to the head Stranger. "That's Red Volkaert playing the solo on 'Wishing All These Old Things Were New,'" says Haggard. "Red's doing what Roy [Nichols] once did for me. I showed that lick to Red [*sings the solo's opening line*], and he made a whole chorus out of it. Joe Manuel plays acoustic on 'Listening (To the Wind),' and if I'm not mistaken, I think he's trying to sound like me. As Roy Nichols used to say, 'Merle Haggard gets the best tone I ever heard in my life—*sometimes*.'"

Haggard is currently working on a Lefty Frizzell tribute album. "We're down here in the front room of my house recording like they did in 1949," he explains. "If you make a mistake, you have to do the whole song again."

A windfall for Haggard came when he discovered that Norman Stevens, who played on Frizzell's hit "If You've Got the Money, I've Got the Time," had been living less than 12 miles from Haggard's Northern California home for the past 40 years. "I only found out about him because he recently started advertising swing guitar lessons," says Haggard. "I called him up, and he has been over here while we've been cutting Frizzell songs. We wanted to do 'If You've Got the Money, I've Got the Time,' but Norman is pushing 70 now, and he said, 'Man, I don't know if can do that thing the way I used to.' We did the song 18 times, and he finally got a take that's just *amazing*. I'll definitely be taking some lessons from him!"

—AT

LONE STRANGERS

Roy Nichols in 1974 with a custom Martin 00-21. Note the DeArmond soundhole pickup.

PHOTO: NEIL ZLOZOWER

week and analyzing the #1 songs. We spent hours as students—Fuzzy, Lewis, Bonnie, and me—going back and forth between Bakersfield and L.A., trying to get a record deal or play on somebody else's session. We spent all that driving time analyzing the music we were playing and trying to come up with our own tunes. I'm not a very good businessman—never have been—but I could see it was important for me to become a writer.

Were you going for a particular style at that time?

I was hoping to come up with something different. I guess I was a little surprised that I wasn't being played on rock and roll stations. Elvis was happening, and, to me, that stuff was more hillbilly than what *I* was doing.

Was Capitol responsible for packaging you as a country artist?

I think anybody who was on that label was considered to be country western or hillbilly. Capitol had sort of an exclusive on people from Bakersfield. They had Buck Owens, Furlin Husky, and Tommy Collins. I can't think of any other major country artist that wasn't on Capitol.

How did the Bakersfield style differ from what was coming out of Nashville at that time?

They were doing studio records, and we were doing *live* records. Nashville made probably the best-sounding records, but all the guys signed to Capitol were bar and dance players. Memphis was more similar to Bakersfield. There, it was more rockabilly, with less fiddles, more piano, and not too much steel. Steel guitar was more of a ballad instrument until Ralph Mooney came along. He changed the whole face of country music.

What was it about his style?

He was just ass kickin.' In Louisiana, people would call the stations when they heard Buck Owens and say, "Play that record with Ralph Mooney." Ralph invented that guitar. The first pedal steel he built used a piece of coat-hanger wire attached to one end of a string. When he pulled that string up, everyone said, "God, listen to that!"

How did the Strangers come together?

It sort of formed out of Wynn Stewart's band. Around 1965, some of his guys felt he wasn't paying enough attention to his business, and they came to me. It has been implied that I wrecked his band, but that wasn't what happened. I think Wynn passed me the torch, and he did it because he felt I had more of a chance to carry that torch than he did. He was one of the most beautiful guys I ever knew. He even gave me "Sing Me a Sad Song"—which was my first single to chart. He was fixin' to record that song, and I sort of pinned him down and said, "Wynn, if you had it in your power, would you make Merle Haggard a star?" He looked at me for bit and said, "Well, sure." So I asked him to let *me* record "Sing Me a Sad Song," and he goes, "Well, I guess you've got me." He let me have it.

Do you recall the first time you saw Roy Nichols play?

That was in 1949, when my brother took me to see the Maddox Brothers & Rose. Roy was just 15 or 16—a couple of years older than me—and he was playing with this big group. At that time, only Bob Wills could outdraw the Maddox Brothers.

Roy once said that he played a lot of your guitar ideas.

That's true, but I never knew he gave me credit for it. Roy is one of the most intelligent people I've ever met, and he never played the same lick twice. He was also smart enough to listen to a guy who couldn't play as good as he could. I couldn't play the licks I was trying to show him, but I had these ideas, and we'd sit out on the porch and work them out. I showed him this thing where you bent the string up, struck it, and then let it down. Roy goes, "I don't think I've ever heard that." It sounded like a pedal lick. There are lots of guys who do that now, but Roy was the one who executed it first.

You also have to realize that Roy was standing next to Ralph Mooney, who was at his peak of innovation. Once we were playing an old tune called "Oklahoma Hills," which has a real fast, instrumental guitar chorus that was originally played by a guy named Porky Freedman [who backed '40s-era country star Jack Guthrie]. Roy played the part pretty good, but when Ralph came in, he just smoked him. Roy dropped his arms and said, "I bet if you played this old Mosrite, you couldn't do that." Well, Roy made the biggest mistake of his life, because Ralph took that Mosrite and played the lick perfectly. Roy got a lot of stuff from Ralph that he applied to standard guitar.

After Roy had a stroke and couldn't play anymore, he was finally able to look me in the eye. We used to have this problem—like a couple of gunfighters, I guess. For 14 years, we never looked each other in the eye. When we played poker, he'd even put on sunglasses. Roy had all these funny little personality traits. He said, "I don't wear hats, I don't drive, I tune my own guitar, and I just want to know where I sleep." There are a whole lot of guitar players who like to talk about themselves, but Roy was never like that. He never understood how much he was admired.

THE ROY NICHOLS SAGA

James Burton may have fielded the guitar parts on Haggard's early recordings, but it was

ERIK BURKE
PHIL CAMPBELL
GAVIN BURROUGH

A PASSION FOR PERFECTION

Framus®
TRADEMARK
SINCE 1946

EMAS
GEPRÜFTES UMWELTMANAGMENT
DE 123 00060

FSC
www.fsc.org
FSC® C108987
The mark of responsible forestry

DIN 14001
DIN 18001 ISO 50001
Check us out on:

Erik Burke - Brutal Truth • Phil Campbell - Motörhead • Gavin Burrough - Funeral for a Friend

Family Owned • Solar Powered • Sustainably Manufactured in a Green Environment

Distribution USA: US Music Corp. • 1000 Corporate Grove Drive • Buffalo Grove IL 60089 • Phone 800 877 6863 • Fax 847 949 8444 E-Mail:Framus.info@USMusicCorp.com
Distribution Canada: Korg Canada, a division of JAM industries • Phone 514 457 2555 • Web: www.korgcanada.com
Artist Contact: Warwick Music Equipment Trading (NY USA) Inc. • 76-80 East 7th Street New York • NY 10003 • Phone 212 777 6990 • E-Mail: artist@framus.com
Headquarters: Warwick GmbH & Co. Music Equipment KG • Gewerbepark 46 • 08258 Markneukirchen / Germany
Branches: SHANGHAI / P.R.China • DÜBENDORF / Switzerland • PRAHA / Czech & Slovakia Republic • WARSAW / Poland • HAILSHAM / Great Britain

www.framus.de • www.framus.com • www.framus-vintage.de • www.framus.de/forum • www.warwick-distribution.de

LONE STRANGERS

Roy Nichols (right) with the Strangers in the studio in the late '60s.

GUITAR PLAYER ARCHIVES

Roy Nichols who played those parts on the road. Nichols later stamped his indelible signature on the live album *Okie from Muskogee*, as well as all of Haggard's subsequent releases through 1987. By the late '60s and early '70s, Nichols' jazzy lines, banjo-like fills, soaring bends, and string-popping antics had established him as a defining force in hot country guitar. Born in 1932, Nichols grew up in Fresno, California, and taught himself to play professionally by age 15.

• • • • •

What was the first music you remember hearing?

My dad was the first person I heard play guitar. He didn't play out though, because he had a real hard day job.

Did he show you how to play guitar?

He showed me three chords and taught me how to play a few songs.

Did you ever have a guitar teacher?

No, I was self taught.

Did you learn by listening to records?

We didn't have a record player, so I just listened to country music on the radio. Bob Wills and the Texas Playboys were hot then, so I heard a lot of [guitarists] Eldon Shamblin and Noel Boggs. Wills was living in Fresno then, and he'd play these barn dances every Thursday night. I used to go and watch those guys

CLICK HERE
Act IV
0:03 / 2:51

MERLE HAGGARD & THE STRANGERS PERFORM "THE FIGHTIN' SIDE OF ME" IN 1966.

LONE STRANGERS

when I was 13 or 14. Boy, could they play!

How did that experience influence your playing?

I had my mind set on being as good as Eldon Shamblin. There was an outfit in Fresno called Hurley Roberts and the Rangers who played all the Bob Wills songs. I started playing with them in '48. I was only 15, but I was able to cut it, so I kept that job for about a year.

What kind of guitar were you playing at that time?

A hollowbody Gibson.

Did you have an amplifier?

Yeah, but it wasn't a Fender. It was just some inexpensive thing.

Did the Rangers go on the road?

No. We just played Friday night in Bakersfield and Saturday night in Fresno.

It must have made you feel pretty good to be accepted by older guys.

Yeah, but it also made me worry, because they were real good. They treated me great, though. I guess if I hadn't been able to play, they wouldn't have treated me so good.

What did you do after that?

I played with a couple of other Fresno groups, then in '49, I joined the Maddox Brothers & Rose. One of the brothers was a comedian, another was the emcee, and another played electric rhythm guitar. He and the bass player were the entire rhythm section—I was the lead guy.

You also played with Lefty Frizzell.

I played on the road with him in 1953. The booker from the Maddox Brothers suggested me after Lefty's guitar player got sick. They called me at this radio station in Tulare, California, where I was working, and that's how I got the job. I didn't even have to try out for it.

What was it like playing in Frizzell's band?

Oh, it was a party. He used to draw the most beautiful women to his shows, but nobody in the band had a chance with them except him.

What kind of guitar were you playing then?

I was using an Epiphone archtop that had three pickups and pushbuttons to switch them.

How did you make the transition from archtop to Telecaster?

When I came to Bakersfield in '55, Buck Owens was playing a Telecaster, and James Burton played a Telecaster when he recorded with Merle. When *I* started playing with Merle, Fender gave us both Telecasters.

Had you played other solidbodies?

I had a Les Paul and also a doubleneck Mosrite.

Why did you get a doubleneck?

When Joe Maphis came to Bakersfield, he had a doubleneck with his name on it. I saw how good it looked on TV, and I wanted to be on TV, too, so I got me a doubleneck and had my name inlaid on the fretboards.

How about the Les Paul?

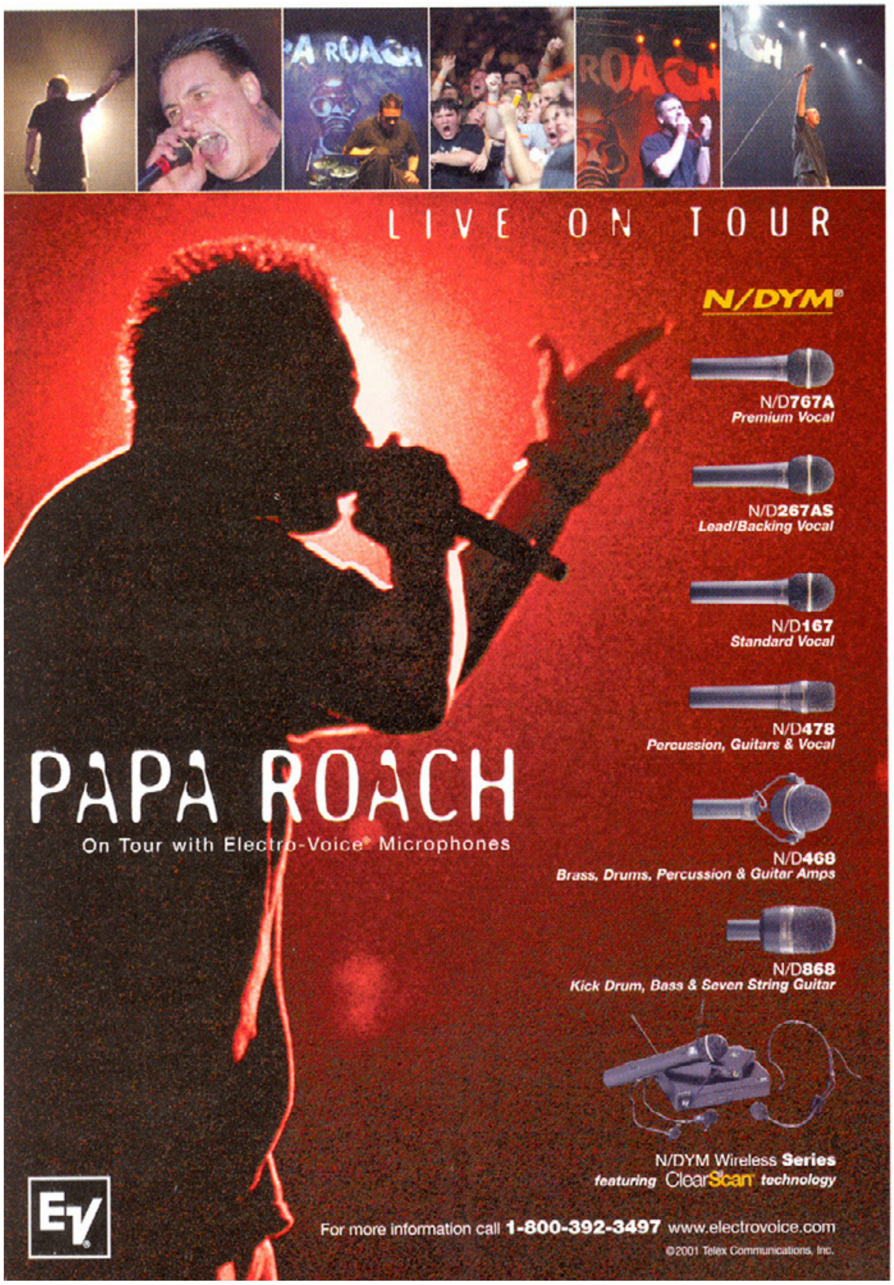
I just happened to need another guitar, and I didn't want a Telecaster then because you couldn't get but two tones on it—back pickup and front pickup. I got the Les Paul so I could mix the pickups. To work it, though, you had to have a volume pedal—you couldn't turn it up fast enough with those two volume knobs.

What kind of music were you playing in Bakersfield at that time?

That was during the rockabilly age, and Elvis was hot, so we were playing a lot of rock and roll.

How did you hook up with Wynn Stewart?

I had moved to L.A., and Wynn asked me to go with him to this club he had in Las Vegas. That's where I met Merle Haggard. Wynn offered him a job singing and playing bass, and when Merle took the job, he wanted me and my wife and him and his wife to live together. That would make it easier on him because he wasn't a bass player—he was just learning. We finally rented an apartment together, and


LIVE ON TOUR

N/DYM®

N/D767A
Premium Vocal

N/D267AS
Lead/Backing Vocal

N/D167
Standard Vocal

N/D478
Percussion, Guitars & Vocal

N/D468
Brass, Drums, Percussion & Guitar Amps

N/D868
Kick Drum, Bass & Seven String Guitar

N/DYM Wireless Series
featuring ClearScan technology

PAPA ROACH
On Tour with Electro-Voice® Microphones

EV

For more information call 1-800-392-3497 www.electrovoice.com

©2001 Telex Communications, Inc.

LONE STRANGERS

I got to know him real well.

Was your guitar style influenced by playing with Ralph Mooney in Wynn Stewart's band?

Yeah. Ralph played a lot of I7 chords instead of the I. He made 'em fit so good that I started playing seventh chords, too.

Was that to make the music sound less like country swing?

Right, it put a little edge on it.

What happened next?

Merle had a hit with "Swingin' Doors," so he formed a little four-piece band that included me and Mooney.

What happened after Haggard signed with Capitol?

He had a hit with "The Fugitive," and we started getting real busy. For a time, it seemed like everything Merle recorded became a hit, so we took advantage of it and stayed out on the road.

What influenced your style the most after you started playing with Haggard?

Trying to copy James Burton—that's what I got out of it. I couldn't copy him to the "T," though, so I just started putting my ideas into it. I had to learn to play in the studio because all I'd ever done is play live. I learned a lot from Burton, and I copied some of his licks. Also, though we were playing country, we started doing a lot of improvising. Eventually, everybody would play off the top of their heads when we'd record—which was unusual for country at that time. On the road we improvised *everything*. At first, it was just short intros and turnarounds, but later we also started playing longer solos.

But your playing sounds very original on the live album Okie from Muskogee, *and all the records that followed.*

By 1969, I was doing my thing, using my tone and playing my licks. They came together pretty good on that record. After that, Merle used me exclusively in the studio. When we started recording in Nashville, I was the only lead player—Merle didn't use James Burton after the *Muskogee* album.

The Strangers must have been a very different kind of band than Nashville was used to.

Yeah, we were. We played on the records like we played on the road. If we learned something on the road and it worked out, we'd record it the same way.

The Strangers released instrumental albums in 1969 and 1973. How did those come about?

It was just the thing to do at the time. Buck Owens was making instrumental records, so we decided we'd make some, too. They sold better than we thought they would.

Marcia Nichols appears on the album Totally Instrumental with One Exception.

She was my wife then, and she played real good guitar.

Did she play mostly rhythm?

Yeah, but she had a Telecaster, and she could play real good lead, too.

How did you come up with the harmonized lines on "Leavin' Phoenix" [from the 1969 release The Instrumental Sounds of Merle Haggard's Strangers*]?*

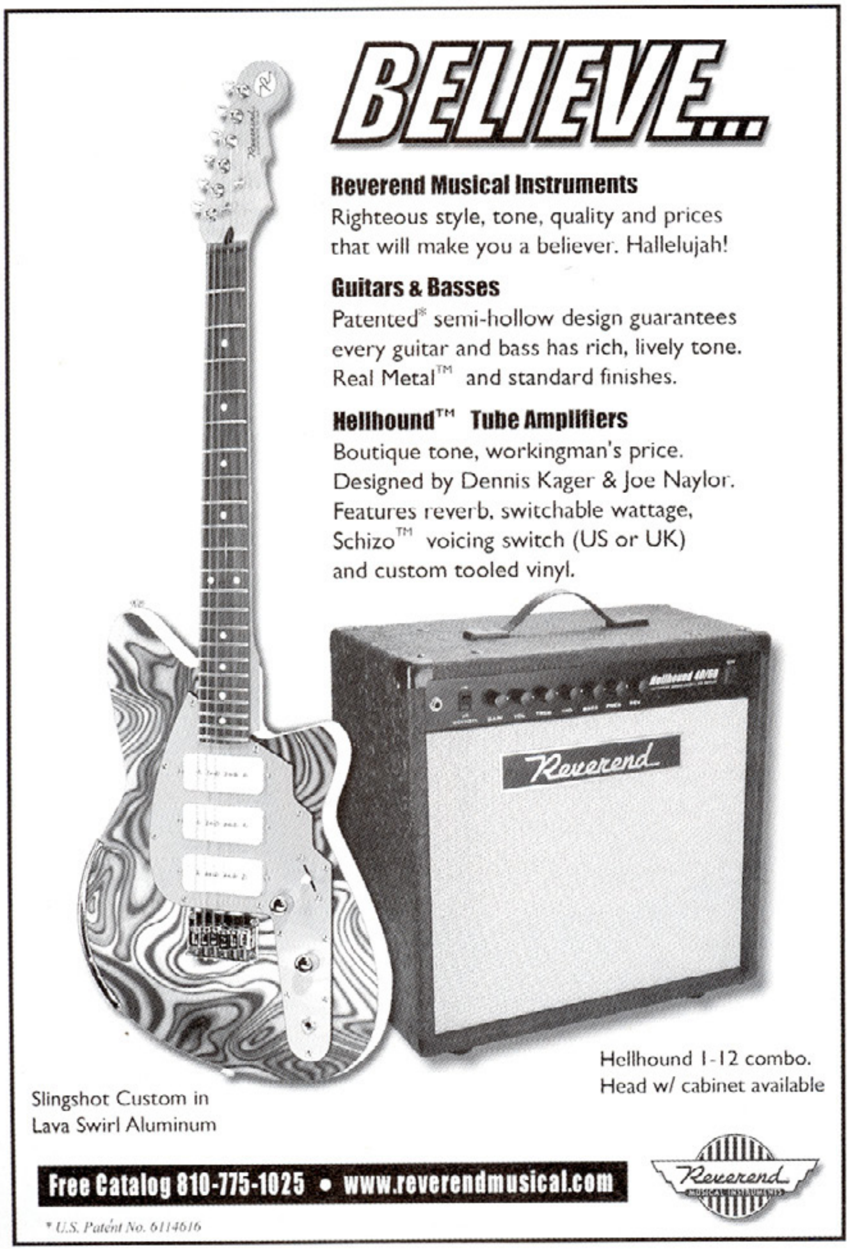
We were in Phoenix, and we heard this lick on the radio—it was just a lick, not a melody. We played a harmony to it, and it sounded good, so we recorded it. Me and steel player Norm Hamlett worked it up on the road.

Did you always play with a flatpick?

Yeah, and I used a pick in combination with my fingers when I wanted to play fast.

How did you get such a thick, yet clean tone?

I had a Twin Reverb with Lansing speakers that Fender had given me, and I just plugged straight into it. I ran all the tone controls on 10, and set the volume where I needed it. I used my Tele's bridge pickup for lead, and I'd back off the tone control to bring up the bass. I never used effects or anything like that—even rockabilly echo was too much for country. ◾



BELIEVE...

Reverend Musical Instruments
Righteous style, tone, quality and prices that will make you a believer. Hallelujah!

Guitars & Basses
Patented* semi-hollow design guarantees every guitar and bass has rich, lively tone. Real Metal™ and standard finishes.

Hellhound™ Tube Amplifiers
Boutique tone, workingman's price. Designed by Dennis Kager & Joe Naylor. Features reverb, switchable wattage, Schizo™ voicing switch (US or UK) and custom tooled vinyl.

Slingshot Custom in Lava Swirl Aluminum

Hellhound 1-12 combo.
Head w/ cabinet available

Free Catalog 810-775-1025 • www.reverendmusical.com

Reverend Musical Instruments

* U.S. Patent No. 6114616

Sweetwater®

Get Your Dream Amp

with 18 Months 0% Interest Financing Using Your Sweetwater Card!

Marshall Ibanez PRS PAUL REED SMITH Egnater™ CUSTOM AMPLIFICATION

Limited Time Only — Call for Details!

Sweetwater welcomes Keeley and Red Witch! Check them out at Sweetwater.com.

FREE SHIPPING NO MINIMUM PURCHASE

FREE Shipping
Almost every piece of gear ships 100% free.

2 Year Warranty TOTAL CONFIDENCE COVERAGE™

FREE Warranty**
We cover nearly every item for a minimum of two years.

SweetCare® www.sweetwater.com/support

FREE Tech Support
Get professional SweetCare support, 24/7.

* Marshall and Egnater 18 Months offers expire 12/31/2012. Ibanez and PRS amps 18 Months offers expire 9/30/2012. PRS amps only. PRS guitars excluded from this offer. Subject to credit approval. Minimum monthly payment required by billing due date. Purchase must be paid in full before promotional period expires. Limited-time offer. Offer limited to U.S. residents of legal age. Call us for more information or visit www.sweetwater.com/a laccess. **Please note: Apple products are excluded from this warranty, and other restrictions may apply. Please visit www.sweetwater.com/warranty for complete details.

NEW!
Sweetwater Exclusive!
CASE FINDER
The easiest way to find exactly the right case for your gear!
Sweetwater.com/casefinder

Sweetwater®
Music Instruments & Pro Audio
(800) 222-4700
Sweetwater.com

A Better Way to Buy Guitars
Sweetwater Guitar Gallery
Sweetwater.com/guitargallery

Roland
EUROPORT EPA900
EON
SAMSON
SAMSON
ESCORT

ROUNDUP

A Quick & Simple Guide to 11 Portable P.A. Systems

TESTED BY ART THOMPSON AND MICHAEL MOLENDA

ALTHOUGH MANY VENUES OFFER installed house-sound systems, a musician is never truly free until he or she can gig anywhere and anytime with a personal P.A. For solo artists and bands on the go, we looked at 11 new and recently released systems that are uber-portable—meaning they can fit into the back seat and/or trunk of a sedan, and can be easily set up by one person.

THE FEATURES

WATTS. Power alone doesn't necessarily equate to volume, as efficient speakers can pump out a lot of level from low-wattage amplifiers. Happily, we found each system powerful enough to do its duty within the "Recommended Venues" slot we put it in.

MIXER CHANNELS. Here's the difference between systems that can handle just a solo or duo act (two to three channels), and systems that can power a small band (eight or more channels).

INPUTS. All of the systems include XLR inputs for professional-level mics, and 1/4" jacks for instruments, wireless receivers, and hobbyist-quality microphones. Added flexibility is offered on some systems with RCA and 1/8" inputs that can accommodate mp3 players and other playback devices.

Peavey ESCORT
MACKIE SRM150
CARVIN
CARVIN XP800L
YAMAHA

PHANTOM POWER. If a system doesn't have phantom power, you won't be able to use condenser mics. This isn't a big deal, as there are tons of excellent dynamic mics to choose from, but some singers feel condensers are better matches for their vocal timbres. Likewise, singer/songwriters may prefer to mic their acoustic guitars with condensers.

SPEAKERS. Systems with low-frequency (LF) and high-frequency (HF) speakers typically offer more tonal separation, as well as better sonic dimension. Multi-speaker array systems can deliver wider dispersion of sound (depending upon how the individual speakers are positioned within the cabinet). Good single-driver speakers can serve up a focused and balanced sound output.

EQ. Two-band EQ gives you control over preset high and low frequencies—which is nice—but if you like tweaking the mids on vocals and guitars, you'll be happier with 3-band EQ. A system that adds a 5- or 7-band EQ on the stereo master is good for fighting feedback and tailoring your sound to the performance environment.

ONBOARD EFFECTS. Signal processing is always handy to spice up your mix. It's not essential, however, as performance spaces will have their own "room tone," which can diminish the need for additional ambience/reverb.

EXTRAS. A list of some key "added value" features included with the system.

WEIGHT. You *will* be lugging these systems around, so make sure the weight is comfy as you assess load-in/load-out factors such as stairs, distance from car to venue, and lifting out of your car.

RECOMMENDED VENUES. This is our editorial assessment on where each system will perform optimally.

THE RATINGS

The editors chose four performance categories, and evaluated each system with "mic ratings," as follows: one mic = "Not Happening," two mics = "Adequate," three mics = "Real Good," four mics = "Excellent," and five mics = "Truly Kick Ass."

SOUND QUALITY. We plugged in vocal mics, acoustic and electric guitars, and pre-recorded stereo music tracks (via mp3 or CD player), and listened for clear and articulate mids, airy highs, and taut lows. We also checked for distortion, lack of headroom, muddy or indistinct playback, and dispersion of sound (how wide of a field of audible sound is pumped into the performance/listening environment).

PORTABILITY. Are the components easy to carry? Can one person do it all—load-in, set up, and load-out—without sweating all over his or her stage clothes?

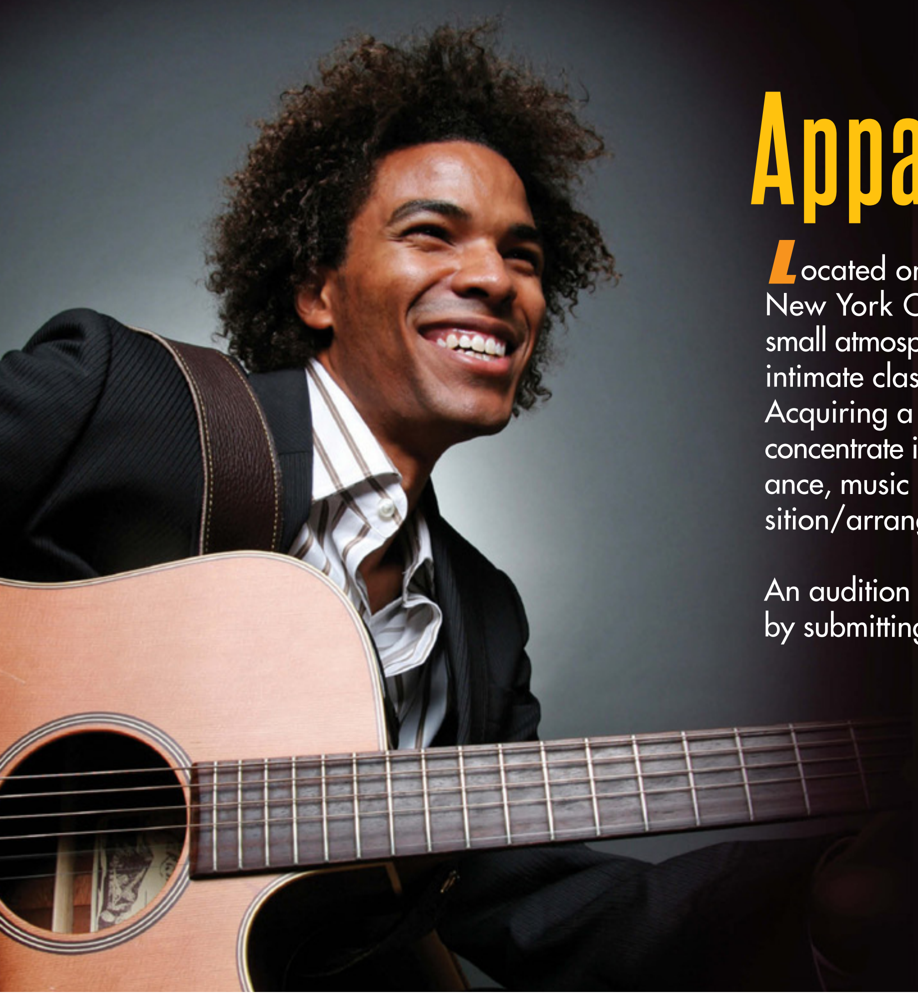
FLEXIBILITY. We determined if a system could be easily deployed for mixed usage—solo artist and band sound reinforcement, DJ gigs, public address (speaking), music playback, and front-line monitors.

EASE OF USE. Is the system so butt-simple you can operate it without reading the manual? Is a complete set up fast and easy? Are all operations laid out in a super user-friendly configuration?

	BEHRINGER EUROPORT EPA900	BOSE L1 COMPACT
CONTACT	Behringer.com	bose.com
STREET PRICE	$699	$899
WATTS	2 x 450w	130w (mono system)
MIXER CHANNELS	8	2
INPUTS	4 x XLR, 4 x TRS, 6 x 1/4", 4 x RCA, 1 x 1/8"	1 x XLR, 1 x 1/4" TRS, 1 x 1/8" TRS, 2 x RCA
PHANTOM POWER	Yes	No
SPEAKERS	10" LF, 1.35" HF	1 x 8" LF, 6 x 2" HF
EQ	2-band (channel), 7-band (stereo master)	2-band (mic channel only)
ONBOARD EFFECTS	100 presets	None
EXTRAS	Feedback detection, Voice Canceller, Behringer XM 1800s mic, 20' mic cable.	ToneMatch preset EQ curves.
WEIGHT	82.5 lbs	29 lbs
RECOMMENDED VENUES	Small clubs and performance spaces	Coffee houses to small clubs
SOUND QUALITY	🎤🎤🎤🎤	🎤🎤🎤🎤
PORTABILITY	🎤🎤🎤🎤🎤	🎤🎤🎤🎤🎤
FLEXIBILITY	🎤🎤🎤🎤🎤	🎤🎤🎤
EASE OF USE	🎤🎤🎤🎤🎤	🎤🎤🎤🎤🎤

CARVIN XP800L-PM10	FENDER PASSPORT 500 PRO	FISHMAN SA220
carvin.com	fender.com	fishman.com
$599	$999	$999
2 x 250w	2 x 250w	220w (mono system)
8	8	2
6 x XLR, 4 x 1/4", 4 x RCA	6 x XLR, 6 x 1/4", 2 x 1/4", 2 x 1/8"	2 x XLR, 2 x1/4" (line), 1x1/4" (aux)
Yes	Yes	Yes
10" LF, 1.5" HF	10" LF, 1.2" HF	6 x 4" midrange drivers, 1" HF
3-band (channel), 7-band graphic (stereo master)	2-band	3-band
256 presets	Reverb	Reverb
Two Carvin M50 mics, cables, auto AC switching (120v-240v), USB power.	USB port, subwoofer output.	Dual effects loops, XLR DI outputs, tuner output, channel mute, phase and notch filters, 10dB pad, stand, carry bag with wheels.
56 lbs	44 lbs	35 lbs
Small clubs and performance spaces	Small clubs and performance spaces	Coffee houses to small clubs
🎤🎤🎤	🎤🎤🎤	🎤🎤🎤🎤🎤
🎤🎤🎤🎤	🎤🎤🎤🎤🎤	🎤🎤🎤🎤🎤
🎤🎤🎤🎤🎤	🎤🎤🎤🎤🎤	🎤🎤🎤
🎤🎤🎤	🎤🎤🎤🎤🎤	🎤🎤🎤🎤🎤

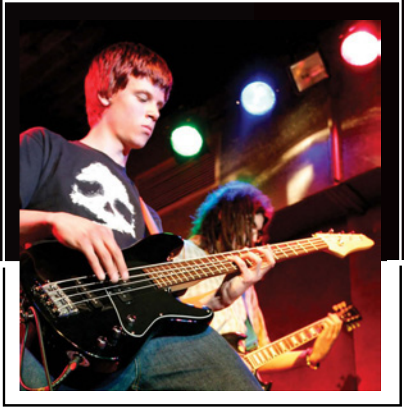
	JBL EON 210P	MACKIE SRM150	PEAVEY ESCORT 3000
CONTACT	jblpro.com	mackie.com	peavey.com
STREET PRICE	$799	$249	$649
WATTS	2 x 150w	150w (mono system)	2 x 150w
MIXER CHANNELS	8	3	5
INPUTS	4 x XLR, 4 x 1/4" 2 x1/4" TRS, 2 x RCA, 1x 3.5mm stereo	2 x Neutrik XLR/1/4" combo	4 x XLR, 3 x 1/4" (line), 2 x 1/4" (stereo), 2 x RCA
PHANTOM POWER	Yes	Yes	Yes
SPEAKERS	10" LF, 1.5" HF	5.25"	10" LF, piezoelectric horn HF
EQ	2-band	3-band	2-band (channel), 5-band (stereo master)
ONBOARD EFFECTS	Reverb	None	Reverb
EXTRAS	N/A	Dedicated stereo channel for iPod, etc.	Peavey PVi dynamic cardioid mic, mic cable,stands, FLS Feedback Locating System
WEIGHT	33 lbs	7.6 lbs	50 lbs
RECOMMENDED VENUES	Small clubs and performance spaces	Personal monitor to quiet coffee houses	Small clubs and performance spaces
SOUND QUALITY	🎤🎤🎤	🎤🎤🎤	🎤🎤🎤🎤
PORTABILITY	🎤🎤🎤🎤🎤	🎤🎤🎤🎤🎤	🎤🎤🎤🎤🎤
FLEXIBILITY	🎤🎤🎤🎤	🎤🎤	🎤🎤🎤🎤🎤
EASE OF USE	🎤🎤🎤🎤🎤	🎤🎤🎤🎤🎤	🎤🎤🎤🎤🎤



Appassionato...

Located on Long Island only 35 miles from New York City is Five Towns College. FTC's small atmosphere caters to musicians with their intimate classes and talented faculty. Acquiring a Master's degree will allow you to concentrate in music education, music performance, music technology, music history, composition/arranging or choral conducting.

An audition is required which can be satisfied by submitting a DVD of at least two selections.



Pursue Your Passion At Five Towns College

Enrollment Weeks

August 13-17 / August 27-31 9 am – 5 pm

- No Appointment Necessary
- No Application Fee
- It's Not Too Late To Apply
- Scholarships are still available

Classes start September 4

Five Towns College

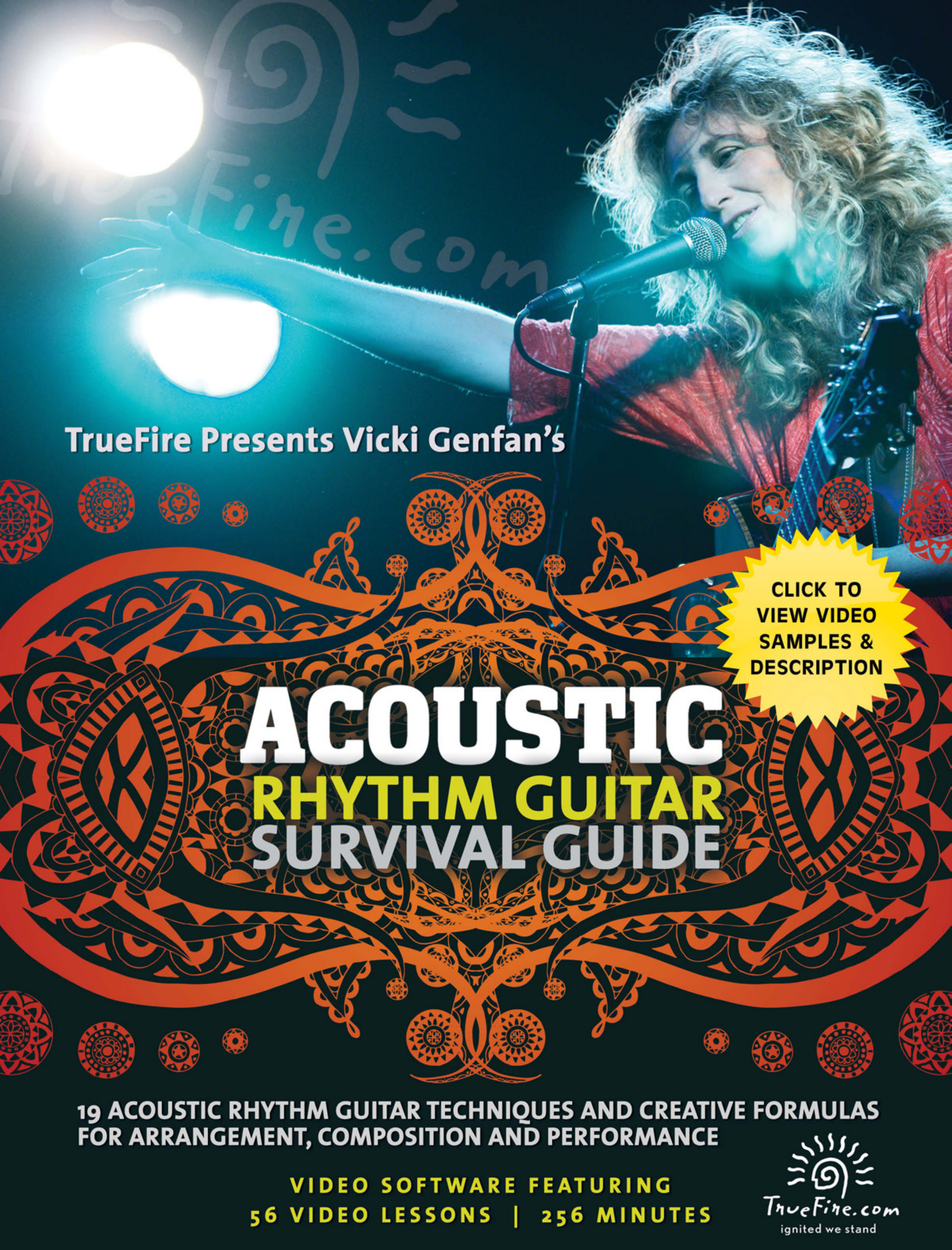
Please bring copies of your transcripts from all schools you have attended. Same day decision in most cases.

www.facebook.com/fivetownscollege

631.656.2110 305 N. Service Road Dix Hills, New York 11746 www.ftc.edu

• Choral Conducting • Music Performance • Composition/Arranging • Music Education • Music History • Music Technology (Audio Recording)

	ROLAND BA-55	SAMSON EXPEDITION XP308I	YAMAHA STAGEPAS 500
CONTACT	rolandus.com	samsontech.com	yamahaproaudio.com
STREET PRICE	$899	$499	$899
WATTS	2 x 10w	2 x 150w	2 x 250w
MIXER CHANNELS	3	8	10
INPUTS	1 x XLR, 2 x 1/4", 1 x 1/8", 2 x RCA	4 x XLR, 4 x 1/4", 2 x 1/4" (stereo channel), 4 x RCA	4 x XLR, 4 x 1/4" (mono), 4 x 1/4" line (for two stereo channels), 4 x RCA
PHANTOM POWER	No	Yes	Yes
SPEAKERS	2 x 6.5"	8" LF, 1" HF	10" LF, 1" HF
EQ	2-band	2-band	2-band
ONBOARD EFFECTS	Reverb	Reverb	Reverb
EXTRAS	Built-in wireless receiver, wireless mic, battery powerable (8 x AA).	iPod dock, RCA Recording output.	Built-in compressor/limiters (channels 1 and 2).
WEIGHT	19.9 lbs	37.4 lbs	52.9 lbs
RECOMMENDED VENUES	Street busking to coffee houses	Small clubs and performance spaces	Small clubs and performance spaces
SOUND QUALITY	🎤🎤🎤🎤	🎤🎤🎤	🎤🎤🎤🎤🎤
PORTABILITY	🎤🎤🎤🎤🎤	🎤🎤🎤🎤🎤	🎤🎤🎤🎤🎤
FLEXIBILITY	🎤🎤🎤🎤	🎤🎤🎤🎤🎤	🎤🎤🎤🎤🎤
EASE OF USE	🎤🎤🎤🎤🎤	🎤🎤🎤🎤🎤	🎤🎤🎤



TrueFire Presents Vicki Genfan's

ACOUSTIC
RHYTHM GUITAR
SURVIVAL GUIDE

CLICK TO
VIEW VIDEO
SAMPLES &
DESCRIPTION

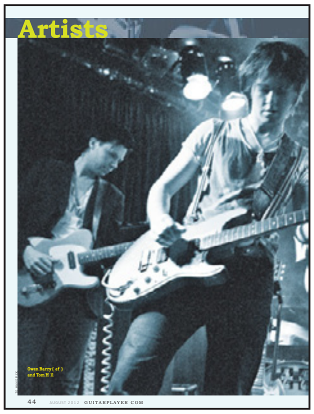
19 ACOUSTIC RHYTHM GUITAR TECHNIQUES AND CREATIVE FORMULAS
FOR ARRANGEMENT, COMPOSITION AND PERFORMANCE

VIDEO SOFTWARE FEATURING
56 VIDEO LESSONS | 256 MINUTES

TrueFire.com
ignited we stand

current issue

36 WAYS TO DO STUFF BETTER!
Guitar Player
STEVEN WILSON
REIMAGINING PROGRESSIVE ROCK



10
Things You Gotta Do to Play Like
FOUR UNSUNG BRIT-ROCK HEROES
BY JESSE GRESS

Gear
TEST DRIVE

Here's what's in the August 2012 issue of *GP*, on Newsstands Now!

GP COMMUNITY

It's all about you! Share your photos, gear and CD/DVD reviews, likes/dislikes, favorite amps and guitars, tone and technique tips, gig stories, and more with the *Guitar Player* reader community. Come on! Join in!

Opening Shots

We get up close and personal with the wire, wood, hardware, and voodoo that make playing guitar the coolest thing on the planet.

RIFFS

Gretchen Menn on loudness, **Ian Neville** on getting funky, **Eric Barnett's** advice for instrumental guitarists, **Carl Verheyen's** set lists for life, and more!

COVER STORY

Steven Wilson - Porcupine Tree's guitarist, singer, and principal composer goes solo with a new double album and tour, as well as collaborating with Opeth's Mikael Åkerfeldt, and remixing classic records by progressive rockers such as King Crimson, Jethro Tull, Camel, and ELP.

ARTISTS

Vernon Reid · Purple Melon · Frank Gambale · Tinariwen

LESSONS

Ten Things You Gotta Do to Play Like ... Four Unsung Brit-Rock Heroes
Mick Abrahams, Gary Green, Steve Marriott, and Kim Simmonds, don't get the love they deserve for their great guitar playing…until now!

Vernon Reid Lesson
The Living Colour/Spectrum Road guitarist gets deep.

Quick Licks
Improve your playing with a quickness.

GEAR

Kemper Profiling Amplifier
Acoustic Lead Series Amplifiers
G&L Tribute Ascari GTS and Fiorano GTS
Normandy Alumicaster and O-CB
Eminence Red Coat Series Red Fang 10
Stompbox Fever G Lab DR-3 Dual Reverb and SD-1 Smooth Delay
Accessory File Voodoo Lab Giggity
Brain Snack 5 Things About Hollow, Semi-Acoustic, and Chambered Electric Guitars

RECORDING

Production Tips The Genius of Ken Scott
Studio Tools USB Mics

stay connected between issues!

subscribe to: **FRETWIRE**

Guitar Player's **FREE** weekly e-newsletter!

twice a month...

> Get the latest artist and industry news

>> Read highlights from the *Guitar Player* forums

> Check out our latest videos of hot instruments and artists!

>> Get playing tips from the experts

> Go beyond the pages of *Guitar Player*!

GuitarPlayer Subscribe today at www.guitarplayer.com!

Guitar Player
FRETWIRE
like high-def for your pedal board.
TOP STORY
COOL STUFF
HOT NEWS
THIS WEEK'S POLL
FROM THE FORUM
PRODUCT SPOTLIGHT
www.softube.com
Softube
click for free trial
MADE PURE
PRS

GIVE.
MUSIC.
LIFE.

Fender MUSIC FOUNDATION

www.FenderMusicFoundation.org

FENDER is a trademark of Fender Musical Instruments Corporation and used herein with express written permission. All rights reserved.

George L's

Instrument cables
Patch cables
Jumper cables

Think outside the box for purer sound!

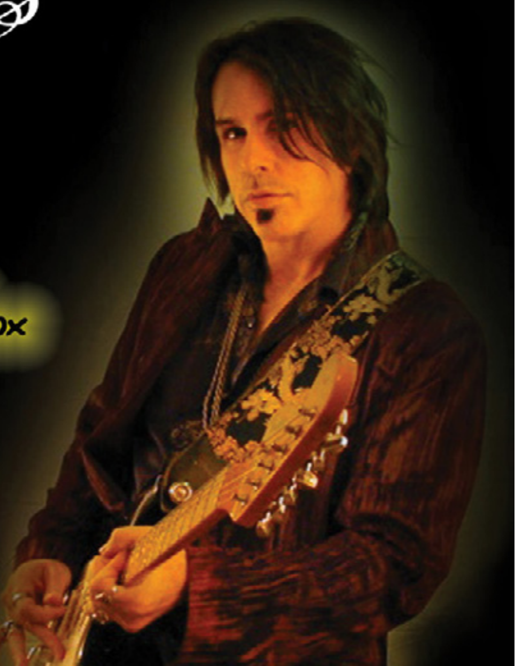
George L's Effects Kit

Everything you need to maximize the signal strength and quality of your pedal board. Make custom length cables in minutes!

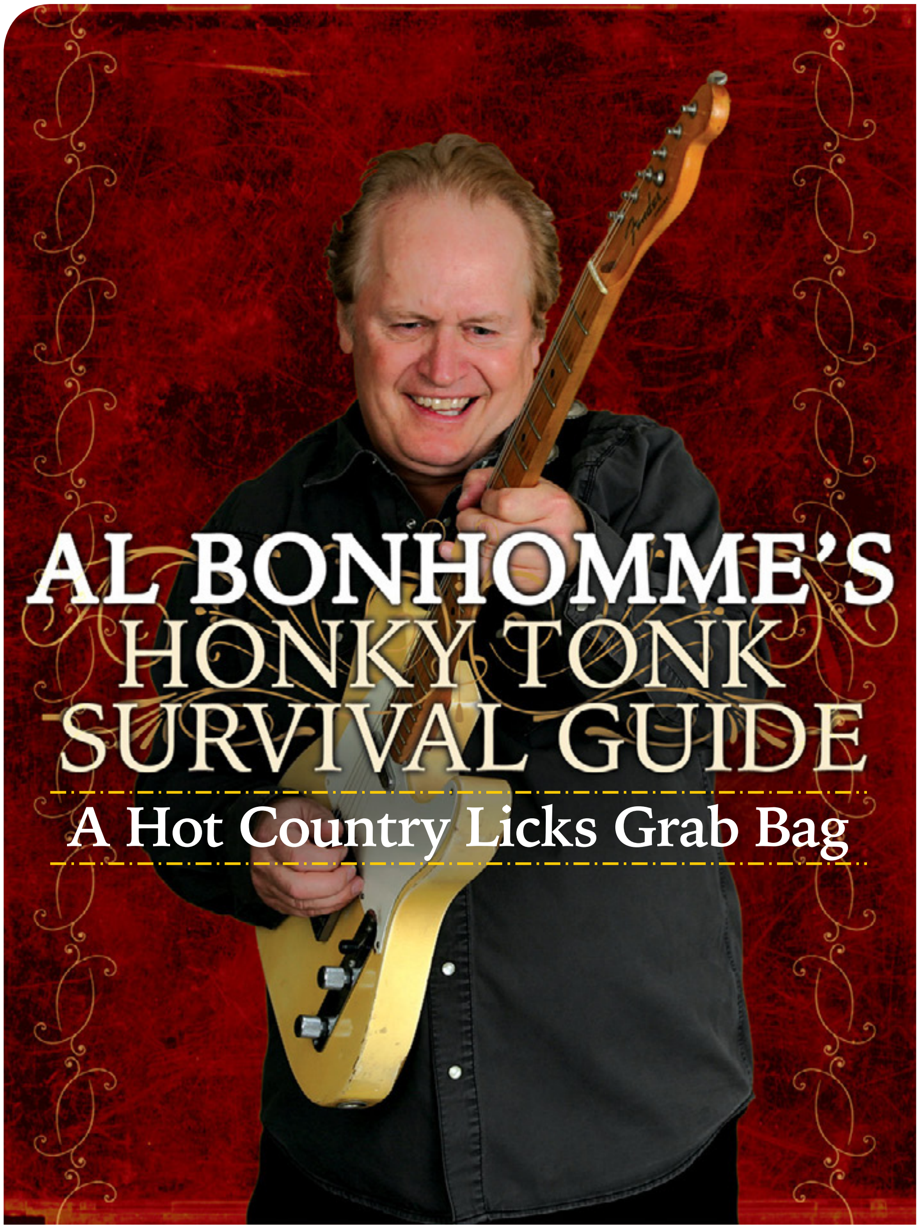
10 .155 cable/10 right angle plugs & jackets

Get Award Winning Sound with The Original High End Cable.

615 868 6976 www.georgels.com



Marc Eric
Nashville Guitarist/Singer
Songwriter/Producer
www.marceric.com



AL BONHOMME'S HONKY TONK SURVIVAL GUIDE

A Hot Country Licks Grab Bag

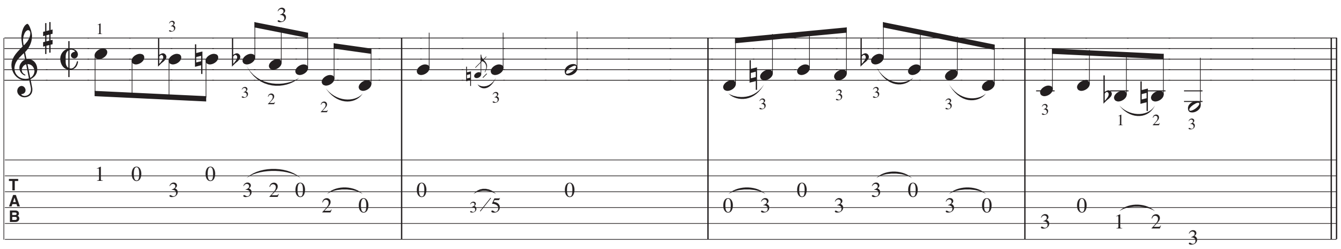
AS TOLD TO JUDE GOLD

***MILLIONS OF AMERICANS SAW AL BONHOMME** accompany iconic country singer Dwight Yoakam on* The Tonight Show *a few years back. Similar numbers of people have also heard Bonhomme's playing on two of Yoakam's recent albums. The Los Angeles- based guitarist's most profound impact, though, may be on the hundreds of students he teaches each year at Musicians Institute in Hollywood. A master of many styles ("everything from country to Western," jokes Bonhomme), the popular and never-too-serious GIT instructor teaches young guitarists to land on their feet no matter what style they play. Here, Bonhomme shares ten must-know approaches every guitarist should have down if he or she harbors any dreams of being able to play that blazing style known as hot country. —JG*

Great guitar parts have been at the core of country music since cowboys first began roaming the prairies of Texas. And in this modern age of green hair, nose rings, and tattoos on your tattoos, little has changed. Any country song you hear will have acoustic guitars strumming, cool electric rhythm parts chiming, and, more often than not, a blazing guitar solo played by the likes of Brent Mason, Dan Huff, or Brad Paisley, or a similar caliber guitar slinger.

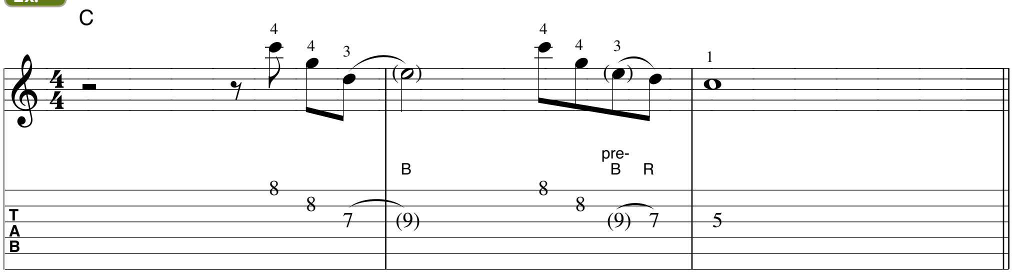
When you get a gig in a typical country bar, the song list can run the gamut from old standards to the new rockin' sounds of today's young artists. The guitar styles are so varied and different, you've got to be on top of your game to keep up. So when the bandleader gives you the nod, you want to be able to rip it up a little and turn a few heads on the dance floor. To help you out a little bit in that endeavor, here is a grab bag of hot country licks you can use to survive the night in your favorite honky tonk bar.

Ex. 1



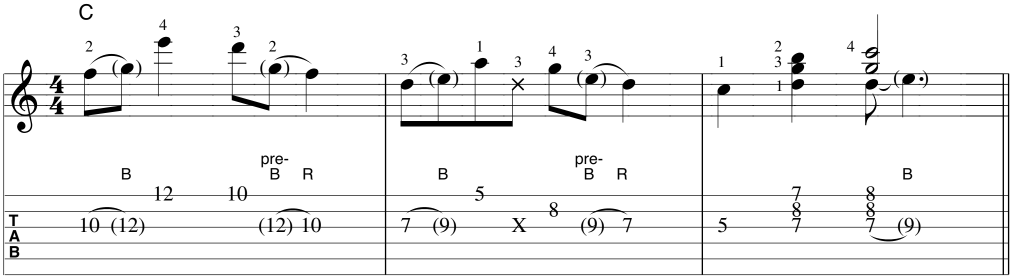
Ex. 1 Here is a bluegrass-stained idea in open position that you can use over an up-tempo two-beat kind of tune. Make sure your pull-offs are strong, even, and distinct. Tip: It's okay for some of the notes to ring into each other, as this creates a satisfying dissonance. The lick can be played with a pick, or, to get a little more of that greasy clucking chicken sound on some of the notes, using a hybrid pick-and-fingers pick pluck approach. Work this one up to breakneck speed, and use it to impress the metalheads down at your local guitar store.

Ex.



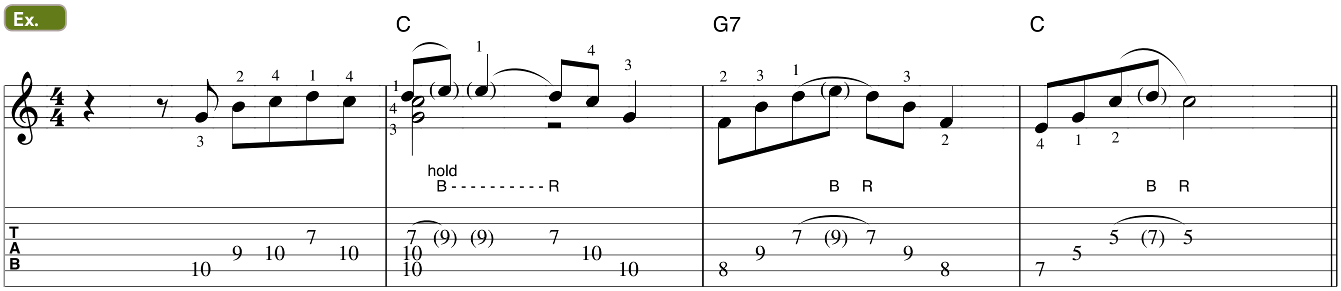
Ex. Any country player worth a roll of chicken wire has an arsenal of steel-guitar licks at his or her disposal. ne important thing that gives a steel guitar its distinctive sound is the way one note stays constant while another is bent against it. This example is your basic steel-guitar bend lick. se your ears to check your intonation on the bends. You ll need this move. on t think for a second that you can survive a night in a honky tonk without it.

Ex.



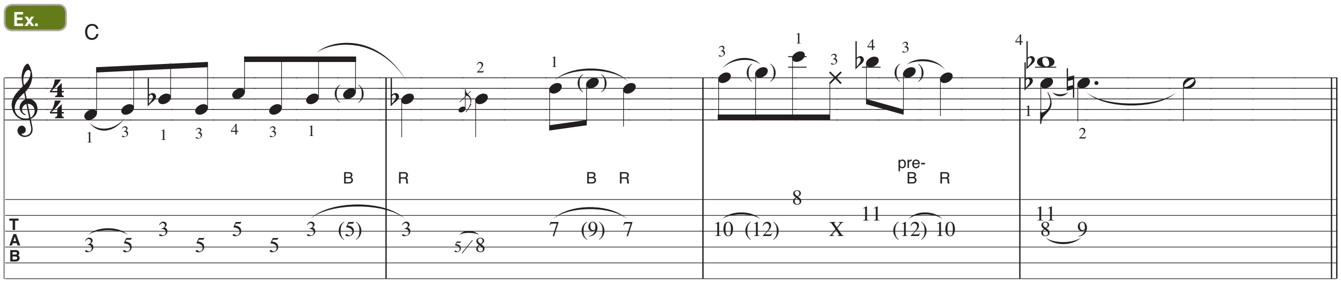
Ex. This is a variation on the previous steel guitar lick. Hold the first bend with your nd finger until it is released. In bar , lift your rd finger off the string to get the staccato ghost note. The lick can be played slowly, or at a faster chicken pickin pace. Ah, there simply isn t one great melody out there that s not worth steeling'!

Ex.



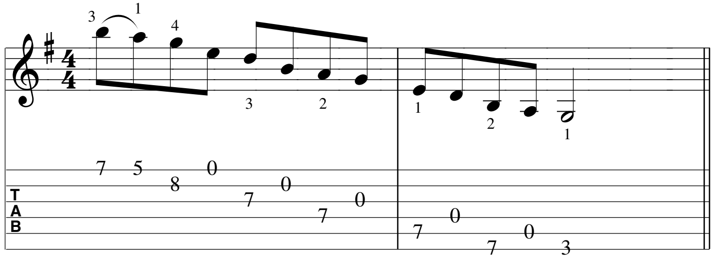
Ex. Holding a lower note while bending a higher one can be a blood-curdling proposition for your fingers. In this example, use your 1st finger to bend the third string while you hold notes on the fourth and fifth strings. The last bend is done with your nd finger while two lower notes are held. ake sure it all stays in tune. This technique may take some getting used to. (Tip ike all steel-inspired licks, it works best on fixed-bridge, non-trem guitars.) Also, you may have to experiment until you find a way to get the right grip on the neck. To make it sound authentic, play this line at a slower tempo, and take your time on each bend so you can squeeze every last teardrop out of it.

Ex.



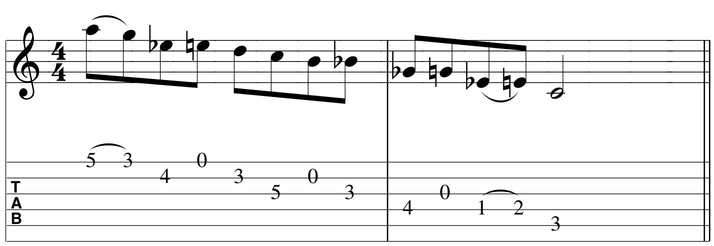
Ex. This swampy sounding lick also makes use of your 1st finger for some funky bends. To get the most out of the notes, use hybrid picking, kick up the tempo, and get greasy with that chicken pickin sound. It sounds great on a Tele plugged into a cranked up Twin—stir up that classic tone recipe, and even the line dancers may listen to you on this one.

Ex. 6



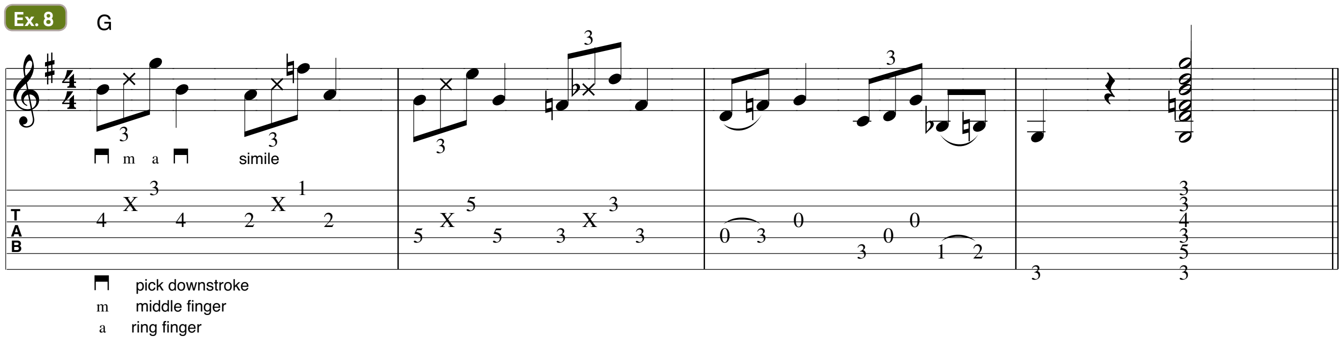
Ex. 6 This is your basic cascading lick in the key of *G*—a harp-like *G* major pentatonic scale, in this case. The idea is to use open strings whenever you can and let the notes ring into each other whenever and as much as possible. You will likely have to lighten up on your picking-hand attack a little to avoid plucking the strings out of tune. Wanna be able to play it super fast? (Correct answer: Yes.) Then start practicing it *now* using hybrid picking.

Ex. 7



Ex. 7 Like the previous example, this lick makes use of some cascading effects, but ups the sonic ante by injecting some dissonance. Let the open strings ring against the other notes. Work it up to a brisk tempo and use it over a two-beat feel. Don't hurt yourself on this one!

Ex. 8



Ex. 8 How do you like your chicken done? This lick makes use of a classic chicken pickin' effect that I call the Pick and Roll. You pick the lower note, then roll your middle and ring fingers over the next two strings, and then you pick the low note one more time. Play the notes staccato, muting the middle note of each triplet with the 2nd finger of your fretting hand. Good news: You can play this one at a blistering tempo and actually sound like you know what you are doing!

CLICK HERE
00:06 / 11:41

AL BONHOMME DEMONSTRATES CHICKEN PICKIN' LICKS

DISTORTION
DIRT
GRIT
CHUNK
FUZZ
OVERDRIVE
GRIND...

It goes by many names and comes in many flavors. With vintage pedals, however, finding that sweet spot isn't so easy. You have to deal with noise, signal loss, and tones that can change with battery life or when things heat up on stage. Some of those old Germanium-powered effects are more sensitive than a train-car of nitro.

Tech 21's all-analog circuitry unifies righteous, vintage tones and modern dependability. Utilizing the best individually-selected, hand-biased discreet components, each unit delivers a wealth of hot driven tones. A powerful Boost function kicks in up to 21dB of clean boost, which can be used independently from the effect. It is a true post-boost to punch up the volume of the tone you dialed in, not to simply smother it in excess distortion.

Give your pedalboard a boost with some tasty vintage distortion, dirt, grit, chunk, fuzz, overdrive, grind...

LEVEL
TONE
DRIVE
SAG
BOOST
OUT
IN
D.C.
BOOST
DISTORTION
TECH 21·NYC

BOOST DISTORTION

Hey, remember the '80s? A lot of bad clothes perhaps but some way-cool, aggressive distortions. Tight, muscular grind with buzz-saw harmonics never went out of fashion and the Boost Distortion delivers that fast punchy tone. It features its own unique SAG control that adds an expressive,tube-like response to every pick stroke.

LEVEL
GAIN
DRIVE
SPARKLE
BOOST
OUT
IN
D.C.
BOOST
OVERDRIVE
TECH 21·NYC

BOOST OVERDRIVE

Putting an overdrive pedal in front of a hard-pushed amp has been the secret weapon for generations of guitarists wanting to punch up the midrange and add sustain. The Boost Overdrive is packed with voluminous amounts of screamin' tone. Just hit the Boost switch to go bigger and badder. The unique SPARKLE control adds upper harmonics for an open, snappy sound.

LEVEL
TONE
DRIVE
SAG
BOOST
OUT
IN
D.C.
BOOST
FUZZ
TECH 21·NYC

BOOST FUZZ

Vintage pedal hounds know that germanium fuzz sounds are way sweeter than silicon fuzz…but only when the temperature is just right and doesn't spike. The Boost Fuzz solves that problem by nailing that creamy germanium tone, consistently all night long. This SAG control allows notes to bloom and sing at your command, for dynamic, organic performances.

LEVEL
TONE
DRIVE
+CLEAN
BOOST
OUT
IN
D.C.
BOOST
BASS
FUZZ
TECH 21·NYC

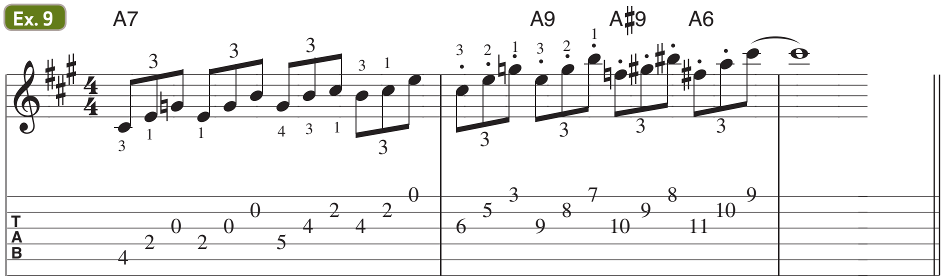
BOOST BASS FUZZ

When you need a huge, 360-degree, room-filling bass tone, step up to the Bass Boost Fuzz. Get the fat, gritty sounds of the '60s fuzz bass and put some musical rage in your low-end. When you need more focus and edge, dial in the +CLEAN control to add just the right amount of direct tone to your mix.

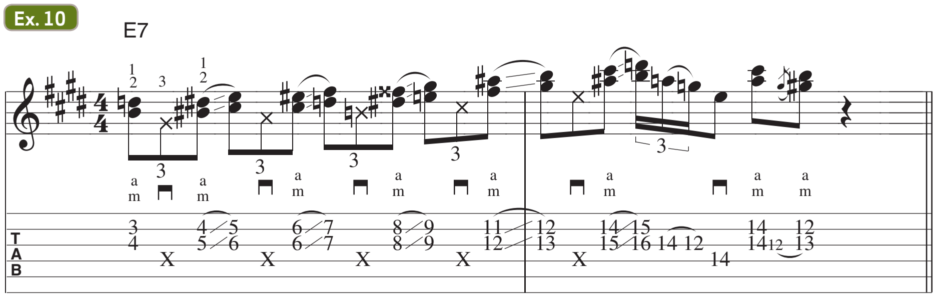
TECH 21

Designed and Manufactured in the U.S.A.
www.tech21nyc.com

Ex. 9



Ex. 10



Ex. 9 Here is another Pick and Roll idea; this time over *A7*. It has you rolling over various parts of an *A7* (*A9*, to be more specific), intermingling open strings and fretted notes. You can play the notes smoothly, or with a staccato effect; over a swinging rockabilly groove or a jazzy tune.

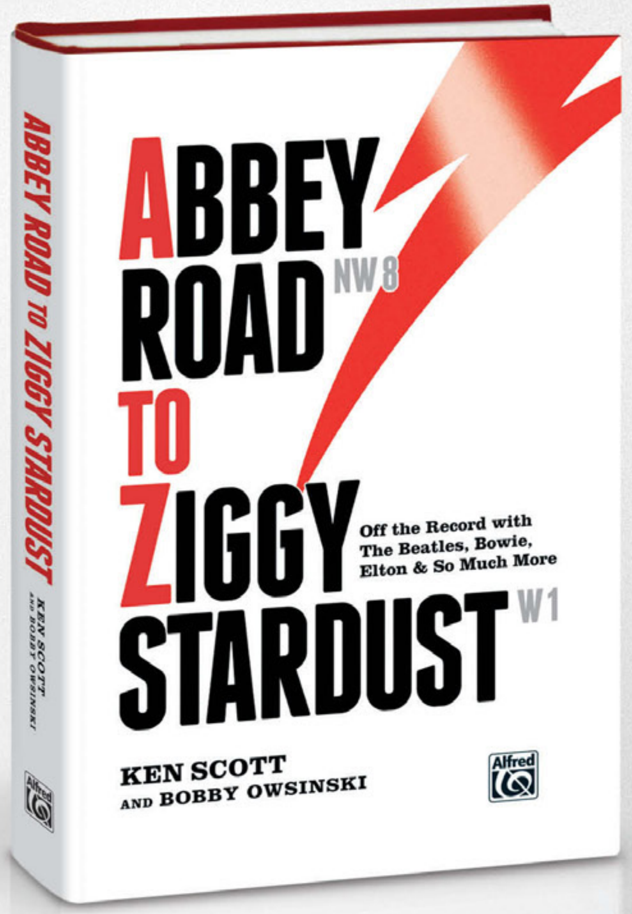
Ex. 10 The use of double-stops—particularly the Jerry Reed-inspired swampy kind—are a natural on the guitar. They lay well on the fingerboard and add a whole new funky, harmonic dimension to the ears. As with everything you learn on the guitar, make sure you transpose ideas to different keys and registers. The idea is to learn an idea and then morph it into your own style and music. Remember, taking one lick from somebody is stealing. Taking all their licks is called research!

MAN MADE IN PITTSBORO, NC
CARR AMPLIFIERS
CARRAMPS.COM ★ 919.545.0747
SYDNEY — PITTSBORO — LONDON
MAXIMUM OVERDRIVE
the Bloke

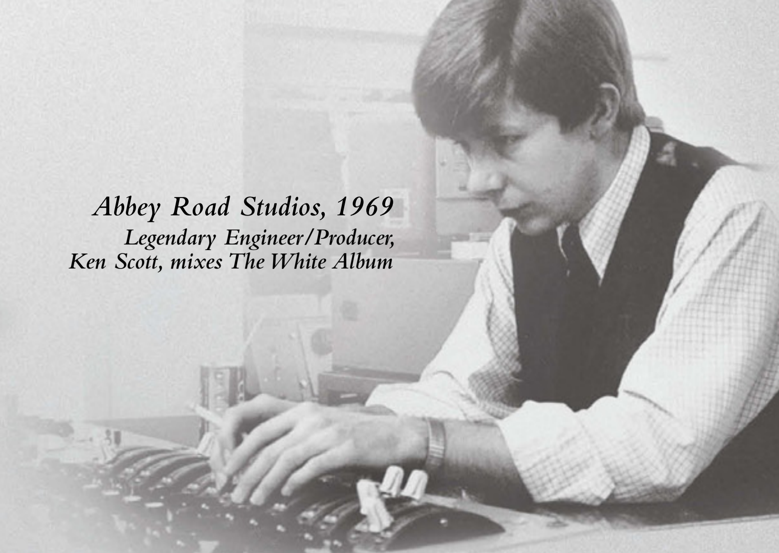
DAVID BRAY AMPLIFIERS
760-418-5729
HAND WIRED, HAND BUILT IN
YUCCA VALLEY, CALIFORNIA
"My Bray 4550 is so versatile. From Blues to Rock with even, Rich tone this Plexi style head has it all!... Brown Sound Included!"
-Chelsea Constable
www.davidbrayamps.com

PHOTO COURTESY OF BRAD GILLIS

WANT AN INSIDE LOOK AT WHAT IT'S LIKE TO WORK WITH THE BIGGEST BANDS IN THE WORLD?


ABBEY ROAD NW8 TO ZIGGY STARDUST W1
Off the Record with The Beatles, Bowie, Elton & So Much More
KEN SCOTT AND BOBBY OWSINSKI
Alfred
ABBEY ROAD TO ZIGGY STARDUST
KEN SCOTT AND BOBBY OWSINSKI

- In-depth and humorous stories from studio sessions with The Beatles, David Bowie, Elton John, Pink Floyd, Mahavishnu Orchestra, The Rolling Stones, Lou Reed, and Missing Persons, among many others
- Insider info on the making of The White Album, Magical Mystery Tour, Ziggy Stardust, and more
- Never-before-seen photos



Abbey Road Studios, 1969
Legendary Engineer/Producer, Ken Scott, mixes The White Album

Alfred
90TH ANNIVERSARY

BUY IT TODAY at alfred.com/abbeytoziggy or at any of these fine retailers:

amazon.com BARNES&NOBLE BOOKSELLERS Guitar Center Musician's Friend Sweetwater Music Instruments & Pro Audio

Scan to view trailer!

http://4wrd.it/A.AtoZGP8

22802 GP08.12

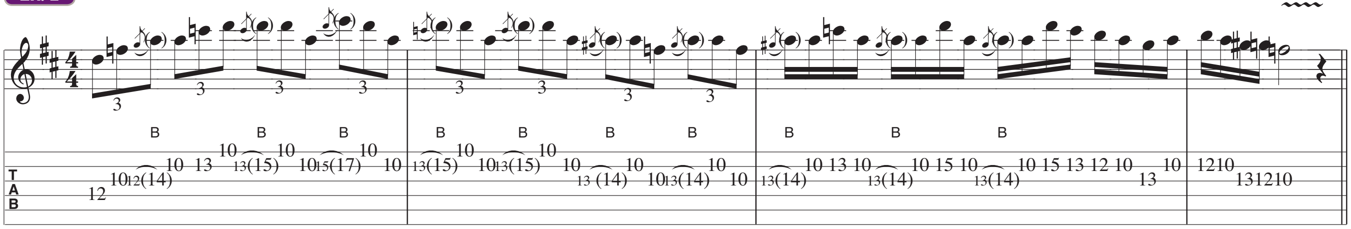
Matthias Jabs on Bending

BY MATT BLACKETT

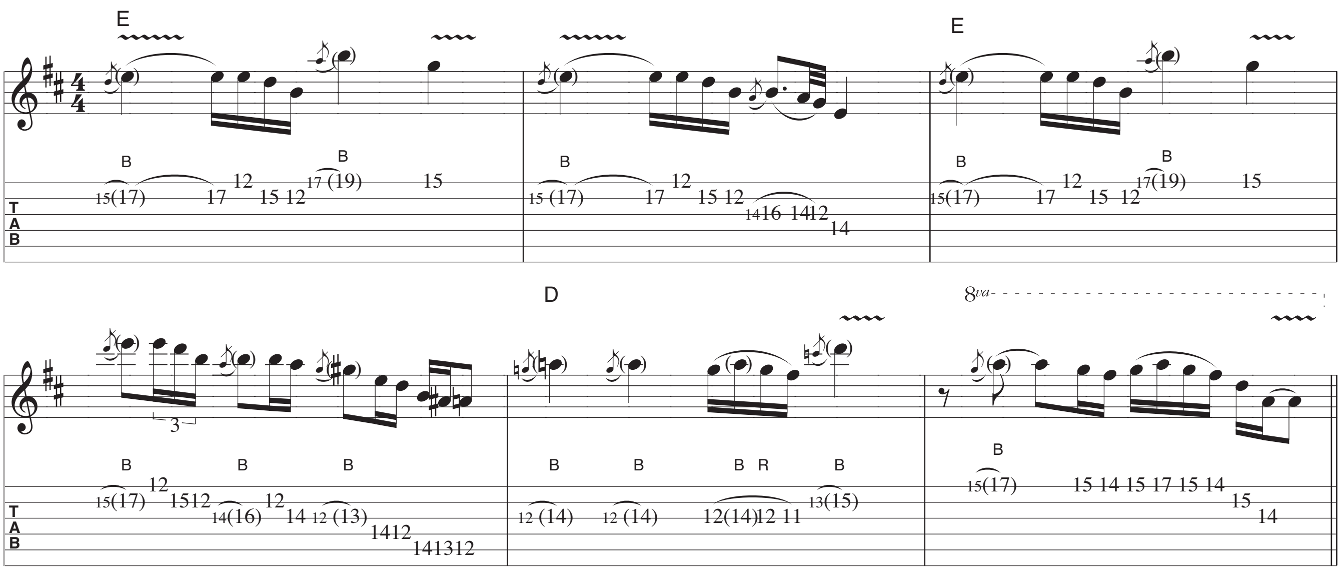
ONE OF THE COOLEST PARTS OF SCORPS shredder Matthias Jabs' style is his unique way of bending notes. Watching him onstage and in this private lesson, I was struck by his ability to bend really slowly, waiting until the last instant to get the note perfectly in tune. Even when he's playing fast, he never rushes his bends. As Jabs is cruising through some blues licks, he plays **Ex. 1**. At first glance this might seem like a very ordinary box pattern in D (because he tunes down a full-step, it will look like he's playing in E in the accompanying video). He runs up from the root and bends from G to A before then tagging a fretted A. This will be a recurring motif in this lesson and shows Jabs' debt to Jeff Beck. The first twist comes on beat four of the 1st bar. Check out how Jabs reaches up to the root on the B string, and then bends it up to the 9 (E) before returning to his blues box. In addition to sounding cool, this is also a great exercise for stretching, working your pinky, and breaking old habits, so feel free to run those licks over and over. Mr. Matthias rounds out **Ex. 1** with some more bouncing between bends and the unison fretted notes and a slick scale run.

A great example of Jabs' bending prowess is in his solo to the Scorpions tune "20th Century Man" off Animal Magnetism. (When I quoted part of that lead, he didn't recognize it at first.

Ex. 1



Ex. 2



"You know," he mused, "I have not heard that since, well, since the 20th Century.") **Ex. 2** shows my interpretation of that great solo. Keep it Jabs-y and grab the high bend on beat three with your pinky. For the quick pull-off descent on the last beat of bar 2, you can pull off all the way to an open G if it makes it easier to land on the E. When he plays over the D chord in bar 5, Jabs gets super Beck-ish (think "Star Cycle") with his tasty major-key bends. Wunderbar!

CLICK HERE
0:09 / 4:09

THE SCORPIONS PERFORM "IN TRANCE" IN 2005

10 WAYS TO GROOVE LIKE CORNELL DUPREE
Guitar Player
FAMILY VALUES
THE TEDESCHI TRUCKS BLUES UNION
WHO LOVES GEAR, BABY? 15 PRODUCTS REVIEWED
65 AMPS · BUDDA · CORT · EPIPHONE
REVEREND · TECH 21 AND MORE!

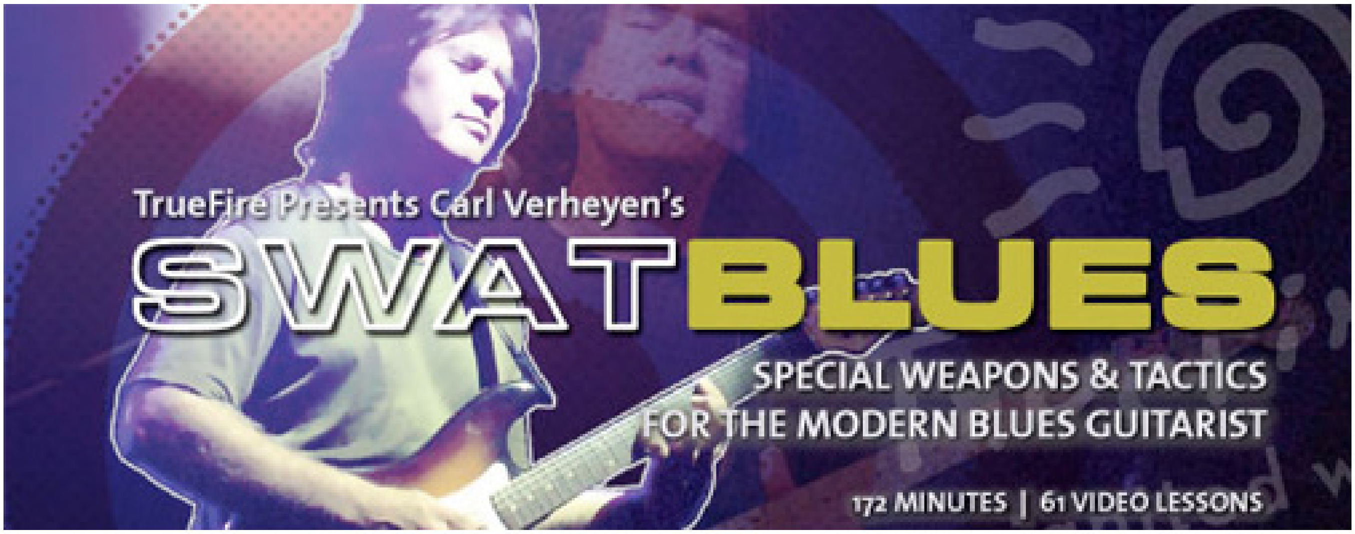
Read your copy of GuitarPlayer the way you want!

Guitar Player is available in print and can now be found in your iTunes store. Choose your subscription today – print **OR** digital!

Guitar Player educates, empowers, and inspires obsessed guitarists to sound better and play better and has influenced generations of players. Choose your subscription method and be a part of our passionate guitar playing community of all ages, styles, and skill levels!

For a print subscription
www.guitarplayer.com/subs

For the iPad version you can either search in your iTunes store OR go to
www.guitarplayer.com/ipad


TrueFire Presents Carl Verheyen's
SWAT BLUES
SPECIAL WEAPONS & TACTICS
FOR THE MODERN BLUES GUITARIST
172 MINUTES | 61 VIDEO LESSONS

You unlock this door with the key of imagination. Beyond it is another dimension -- a dimension of sound, a dimension of sight, a dimension of mind. You're moving into a land of both shadow and substance, of things and ideas. You've just crossed over into the Verheyen Zone.

We couldn't have said it better and so a big thanks to Rod for the perfect description. Carl Verheyen's SWAT Blues is indeed supernatural stuff. You will see and hear things within this series of 61 video lessons that will blow your mind from here to Timbuktu. And if you dig playing the blues, these 'special weapons and tactics' will inspire, excite, transform and invigorate your chops way beyond your wildest expectations.

Fortunately for we students of guitar, he is also an incredibly articulate educator with a knack for making even the most challenging material very accessible. Consequently, SWAT Blues will take you deeper, wider and further than any blues course you've ever worked through by applying influences from bluegrass, rumba, rockabilly, jazz, rock, western swing, Texas-style, Delta-style and just about everything in between.

Click titles to work with video lessons ►►

- ►► Introduction
- ►► Diamond Blues 2
- ►► Diamond Blues 3
- ►► Diamond Blues 5
- ►► Diamond Blues 8
- ►► Walking Man Blues 8
- ►► Dirty Blues 8
- ►► Carl's Shuffle 2
- ►► Carl's Shuffle 3

Click to check out 100+ guitar players you should know ►►

TrueFire.com
ignited we stand

How to access video lessons

These interactive video lessons, contributed by TrueFire, feature full screen video, looping, slow motion, text narrative, standard notation and tab. For free access to the videos and lesson components, make sure you are logged in at TrueFire. Not yet a TrueFire member or student? Join as a free member.

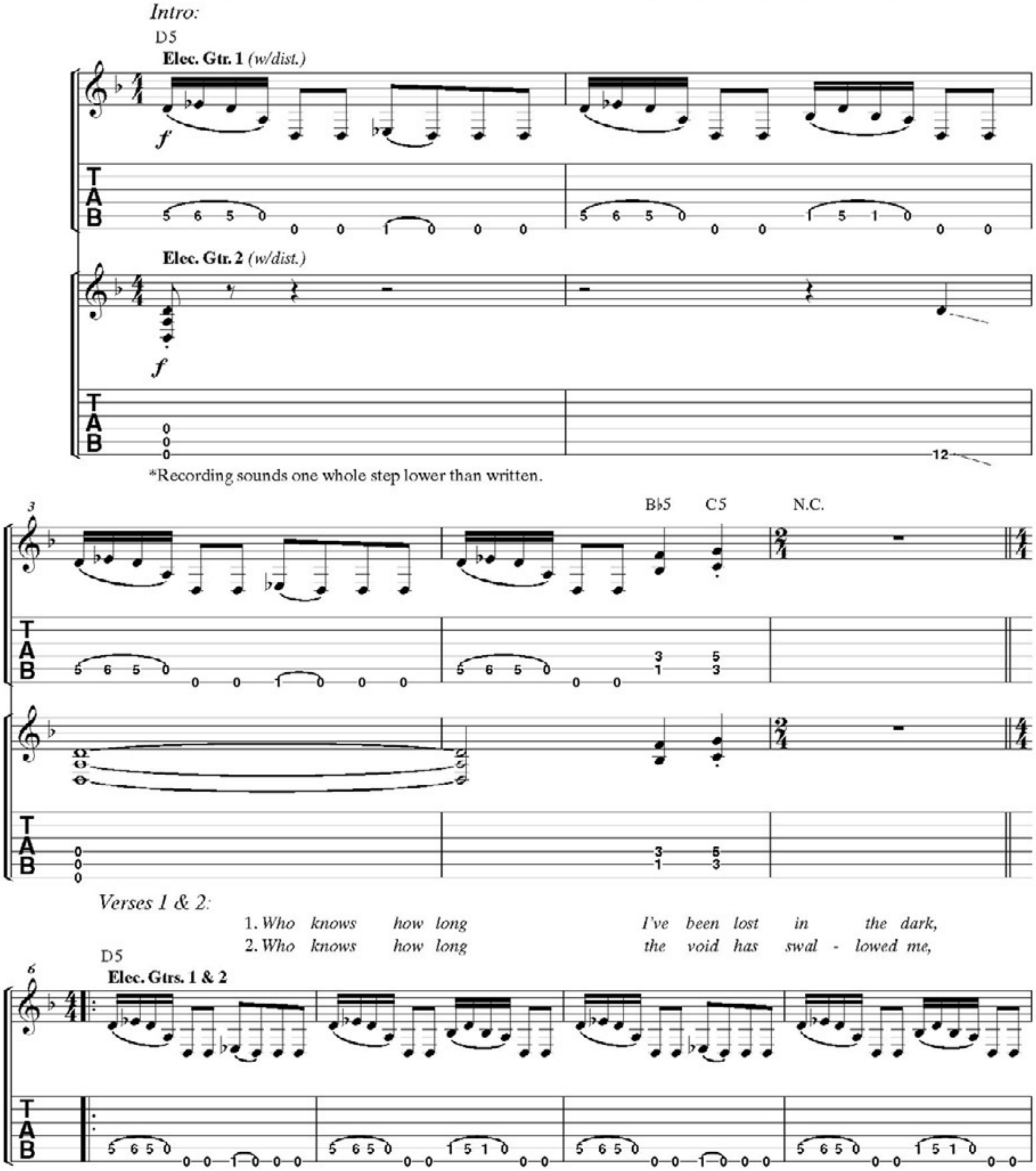
These 8 videos are pulled from Carl Verheyen's SWAT Blues, which features 172 minutes of video instruction. Learn more here…

STILL BEATS YOUR NAME

*All gtrs. in Drop D, down 1 whole step:
⑥ = C ③ = F
⑤ = G ② = A
④ = C ① = D

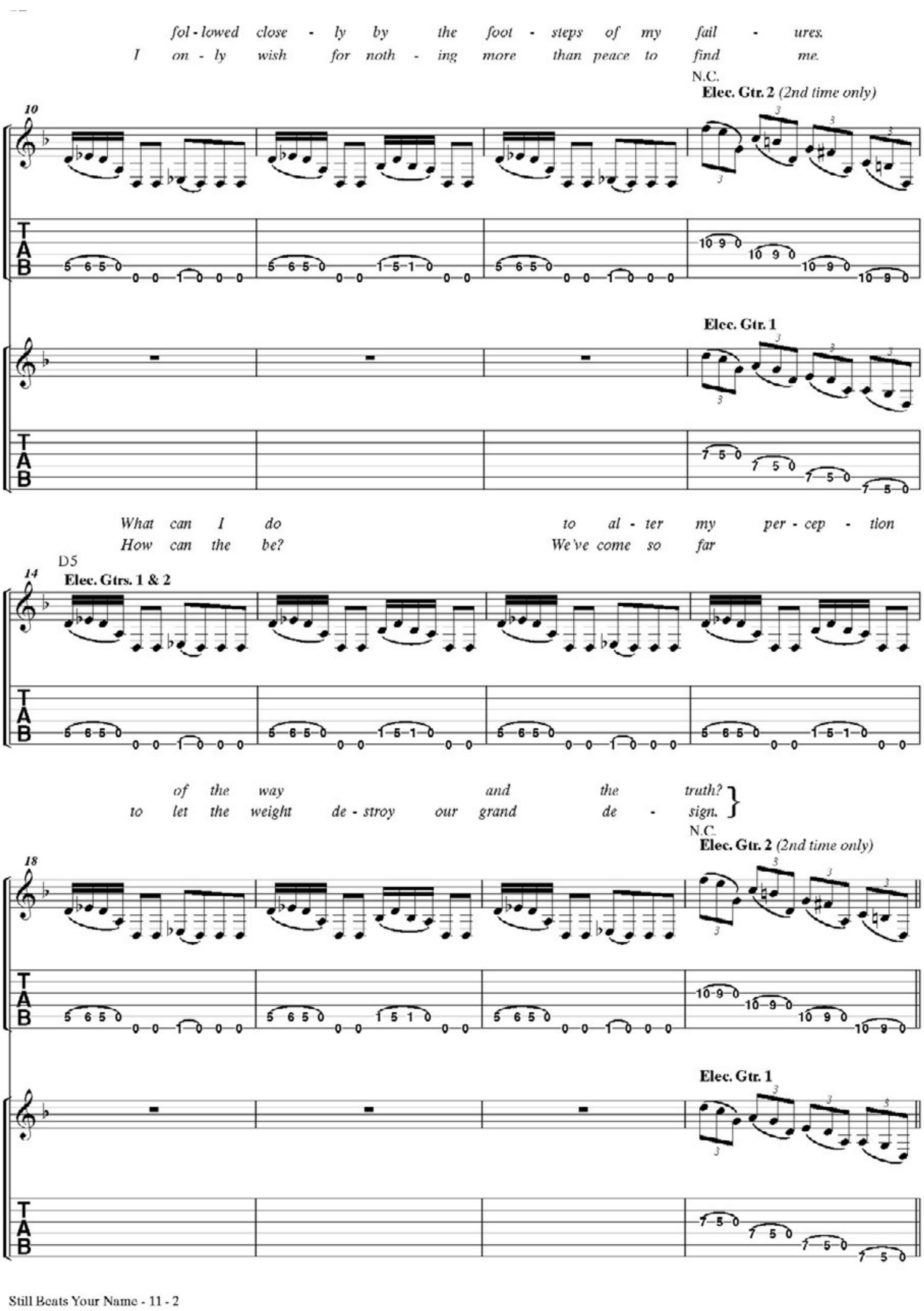
Words and Music by
MIKE D'ANTONIO, ADAM DUTKIEWICZ,
JOEL STROETZEL, JUSTIN FOLEY and HOWARD JONES

Fast ♩ = 224

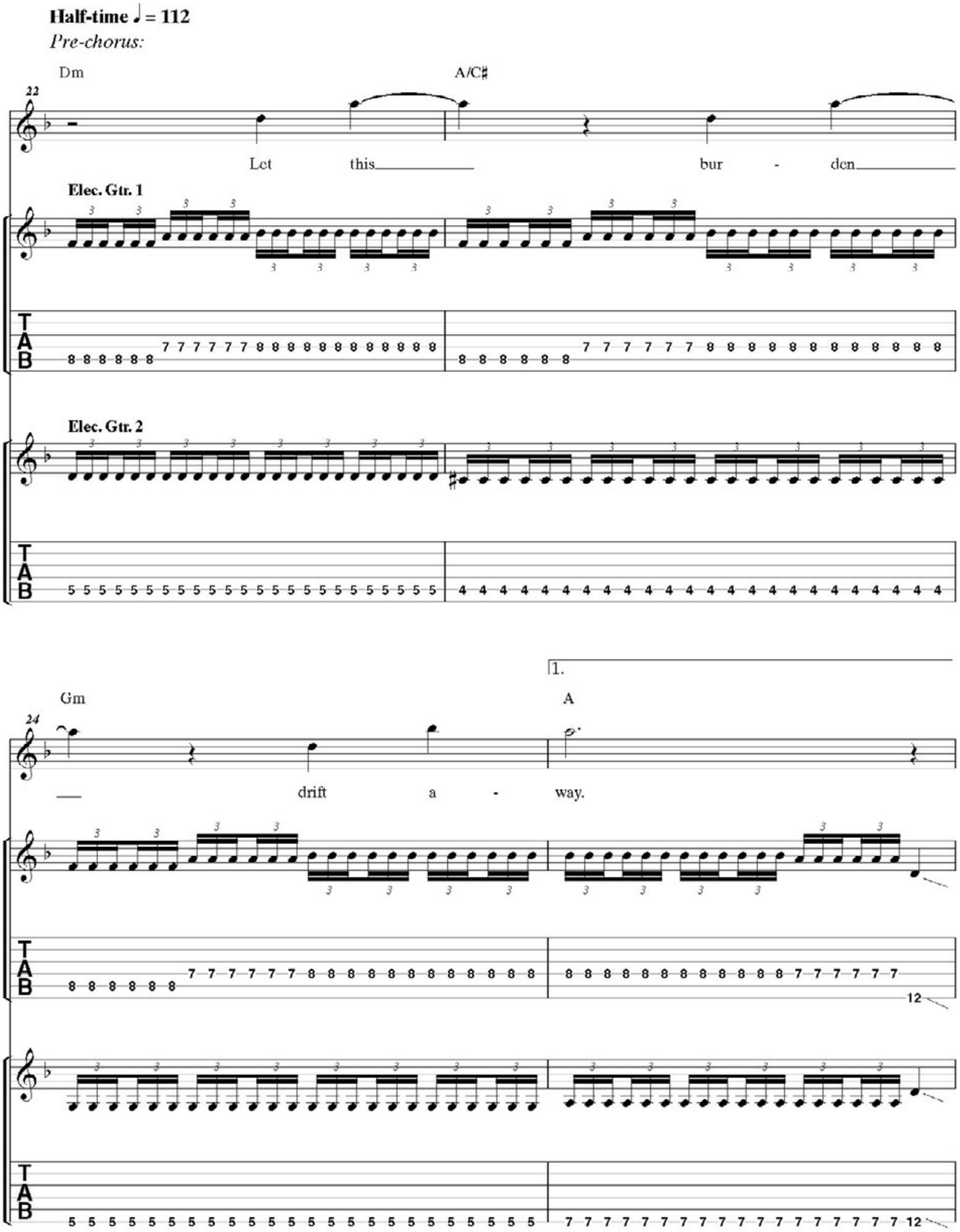

Intro:
D5
Elec. Gtr. 1 (w/dist.)
f
Elec. Gtr. 2 (w/dist.)
f
*Recording sounds one whole step lower than written.
B♭5
C5
N.C.
Verses 1 & 2:
1. Who knows how long I've been lost in the dark,
2. Who knows how long the void has swal - lowed me,
D5
Elec. Gtrs. 1 & 2

© 2006 W.B.M. MUSIC CORP., KILLSWITCH ENGAGE MUSIC, WARNER-TAMERLANE PUBLISHING CORP.
and KILLSWITCH ENGAGE BUDMO MUSIC
All Rights on behalf of itself and KILLSWITCH ENGAGE MUSIC Administered by W.B.M. MUSIC CORP.
All Rights on behalf of itself and KILLSWITCH ENGAGE BUDMO MUSIC
Administered by WARNER-TAMERLANE PUBLISHING CORP.
All Rights Reserved

Used by Permission of ALFRED MUSIC PUBLISHING CO. INC.

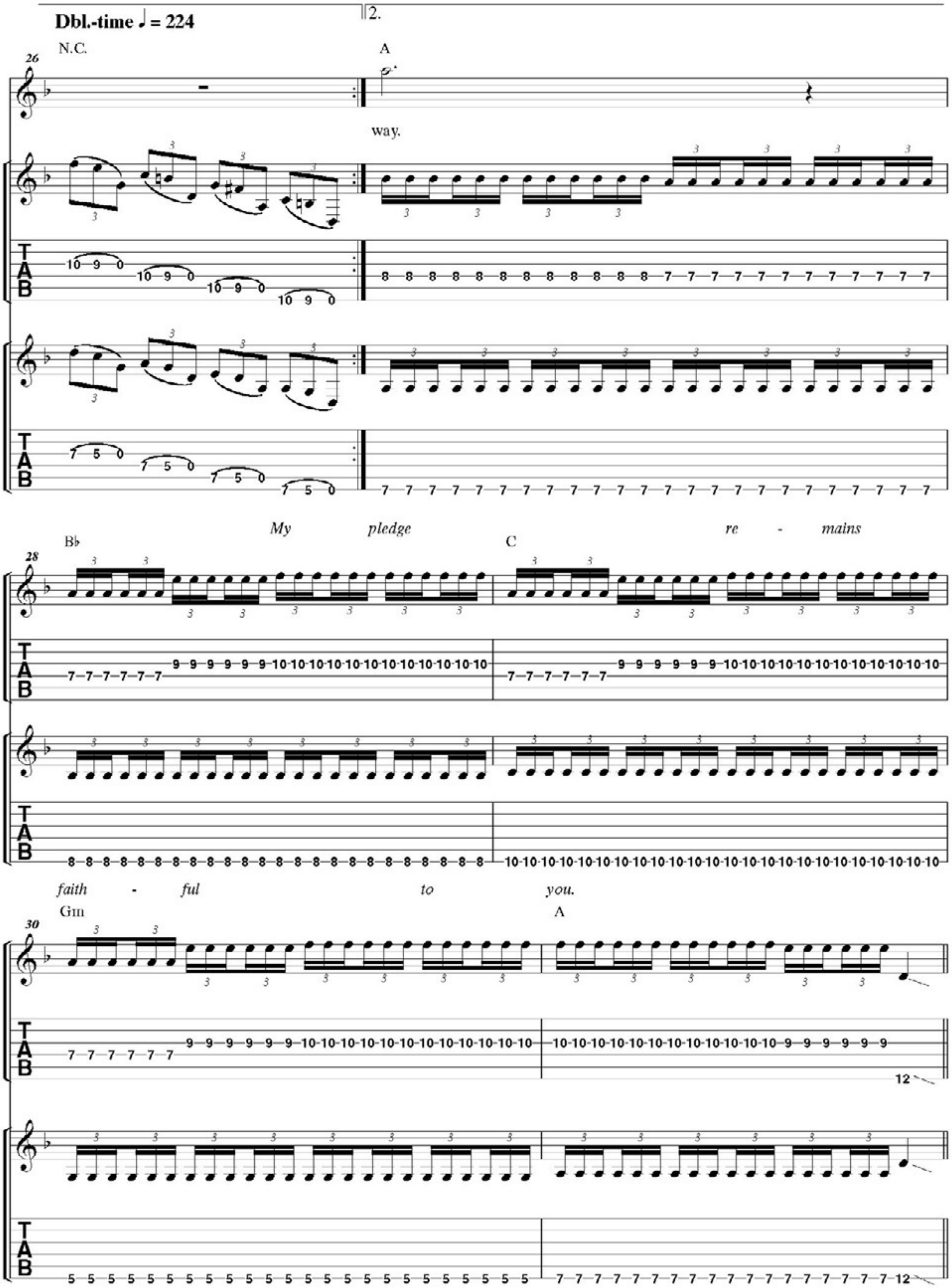

fol - lowed close - ly by the foot - steps of my fail - ures.
I on - ly wish for noth - ing more than peace to find me.
N.C.
Elec. Gtr. 2 (2nd time only)
10
Elec. Gtr. 1
What can I do to al - ter my per - cep - tion
How can the be? We've come so far
D5
Elec. Gtrs. 1 & 2
14
of the way and the truth?
to let the weight de - stroy our grand de - sign.
N.C.
Elec. Gtr. 2 (2nd time only)
18
Elec. Gtr. 1
Still Beats Your Name - 11 - 2

Used by Permission of ALFRED MUSIC PUBLISHING CO. INC.


Half-time ♩ = 112
Pre-chorus:
Dm
A/C♯
22
Let this bur - den
Elec. Gtr. 1
Elec. Gtr. 2
Gm
1.
A
24
drift a - way.
T
A
B

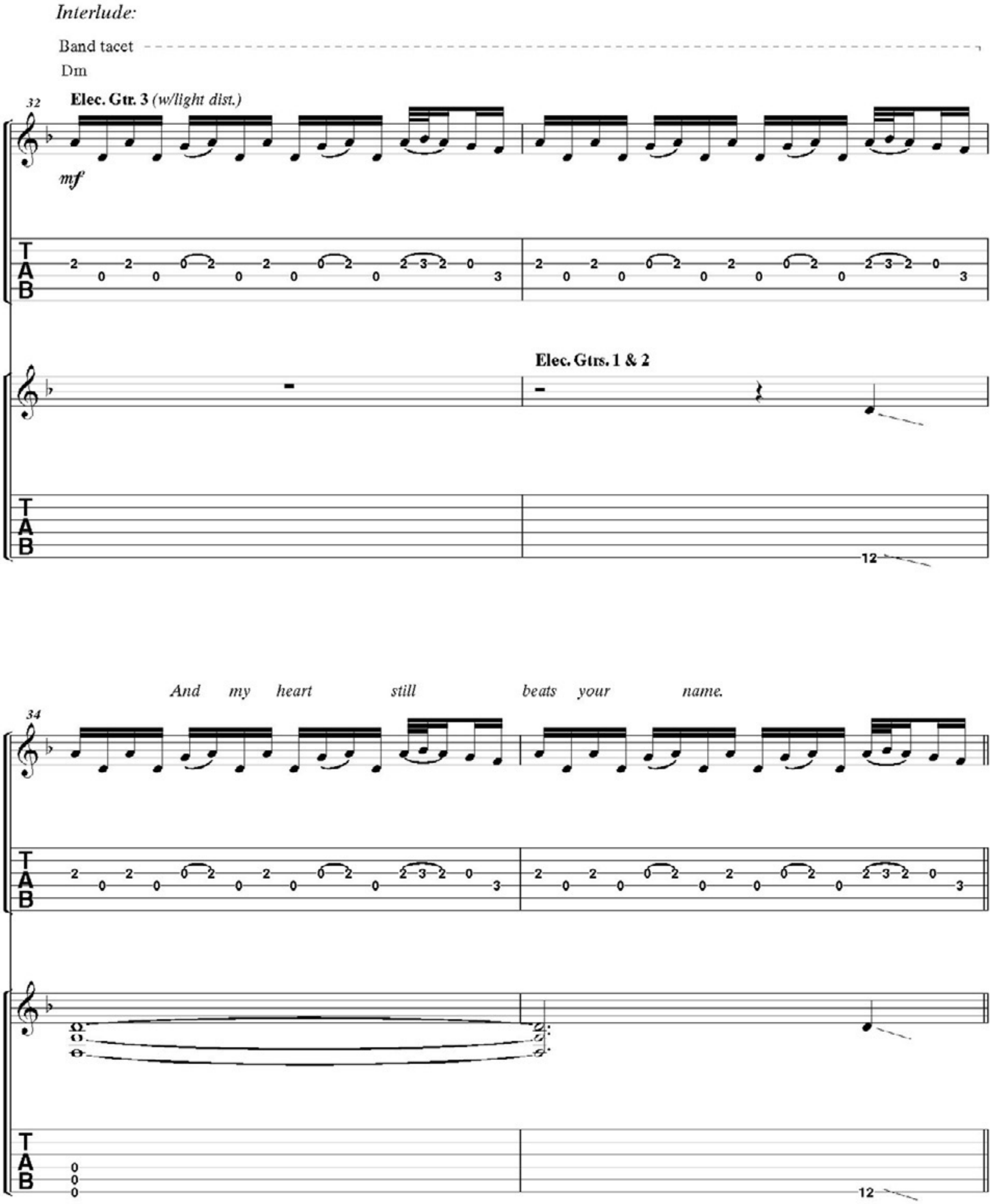
Still Beats Your Name - 11 - 3

Used by Permission of ALFRED MUSIC PUBLISHING CO. INC.


Dbl.-time ♩ = 224
2.
N.C.
A
26
way.
My pledge re - mains
B♭
C
28
faith - ful to you.
Gm
A
30

Still Beats Your Name - 11 - 4

Used by Permission of ALFRED MUSIC PUBLISHING CO. INC.


Interlude:
Band tacet
Dm
32
Elec. Gtr. 3 (w/light dist.)
mf
Elec. Gtrs. 1 & 2
34
And my heart still beats your name.

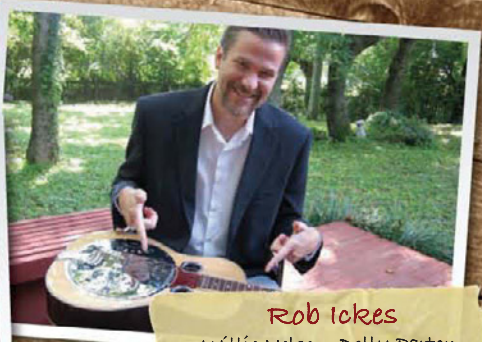
Still Beats Your Name - 11 - 5

Used by Permission of ALFRED MUSIC PUBLISHING CO. INC.

Wechter on Tour

wechter
wechter

Roman Miroshnichenko
Al Di Meola, Larry Coryell



Rob Ickes
Willie Nelson, Dolly Parton,
David Grisman, Alison Krauss

Danny Flowers
Vince Gill, Eric Clapton,
Emmylou Harris

James House
Martina McBride, Dwight Yoakam,
Diamond Rio, Rod Stewart

Fred Newell
Alabama, Ray Charles,
Reba McEntire, George Strait

Kevin Post
Blake Shelton Band

Wally Kurth
Kurth & Taylor

wechter
GUITARS

Wechterguitars.com (260) 407-3836

AVAILABLE AT FINE RETAILERS EVERYWHERE, INCLUDING:

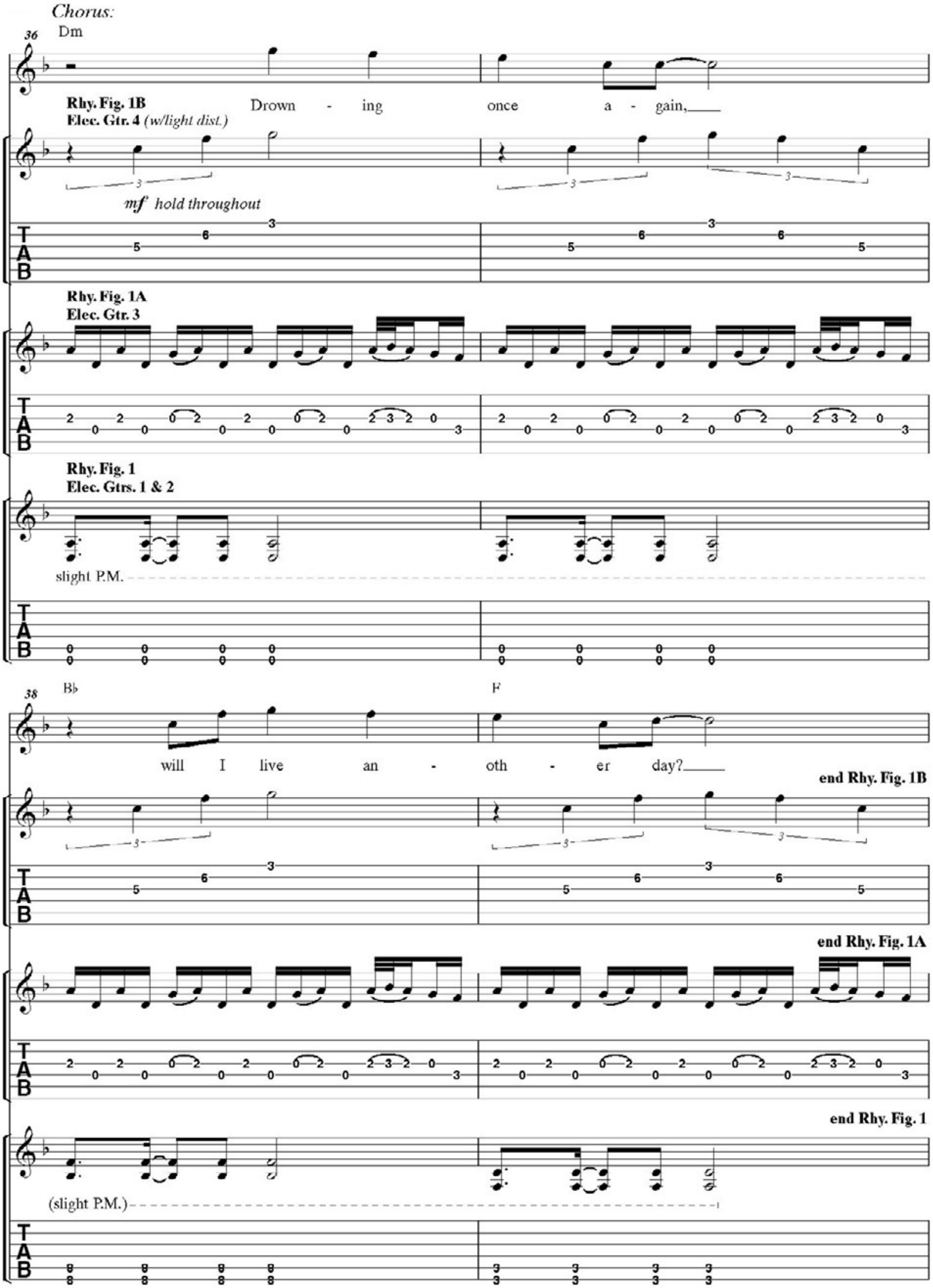
Gand Music & Sound
Northfield, IL

Greenwich Music
Riverside, CT

Jerry's Music
Rockville, MD

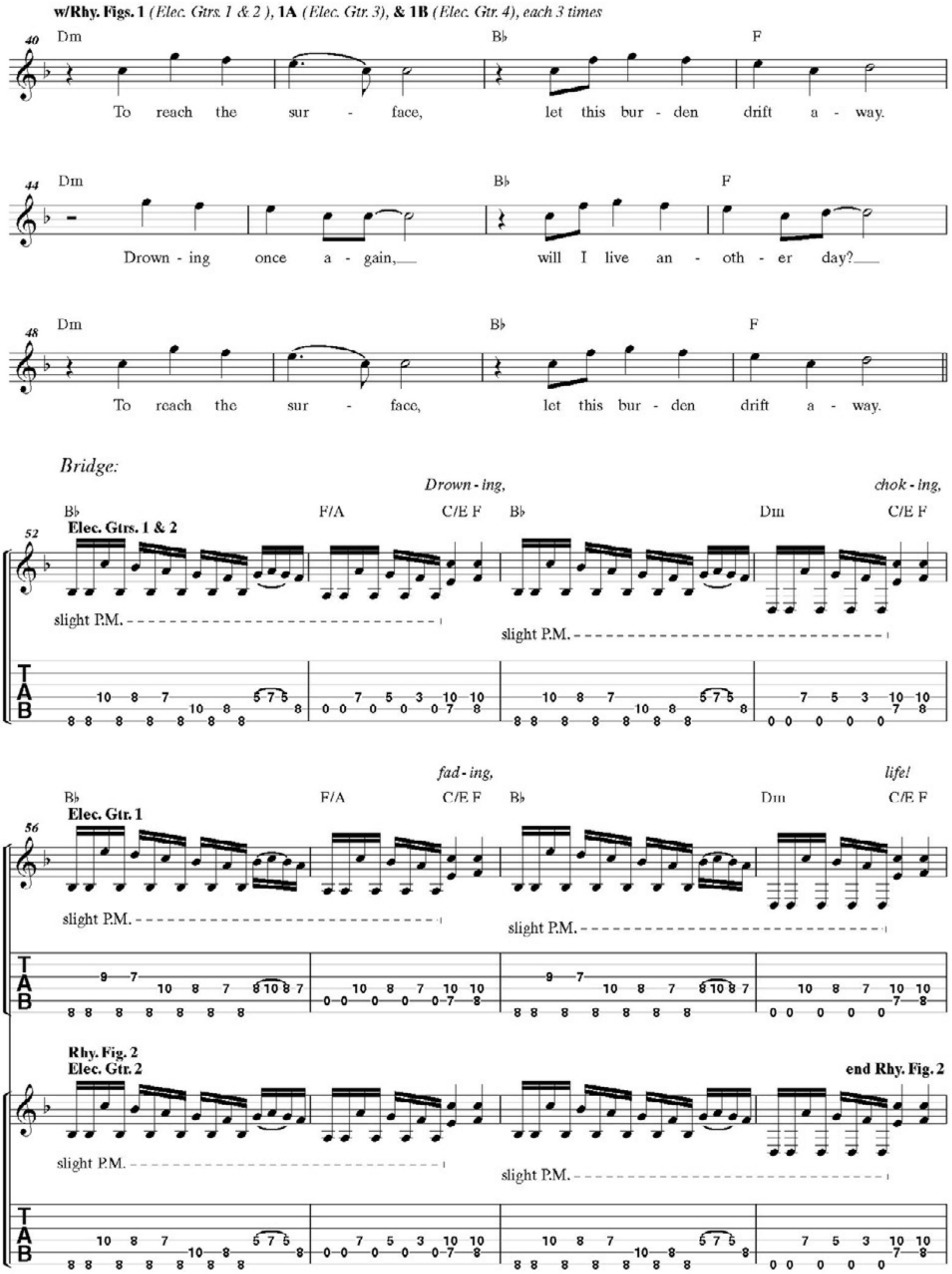
Sandhills Music
Fayetteville, NC

Singer Music
Orange, TX

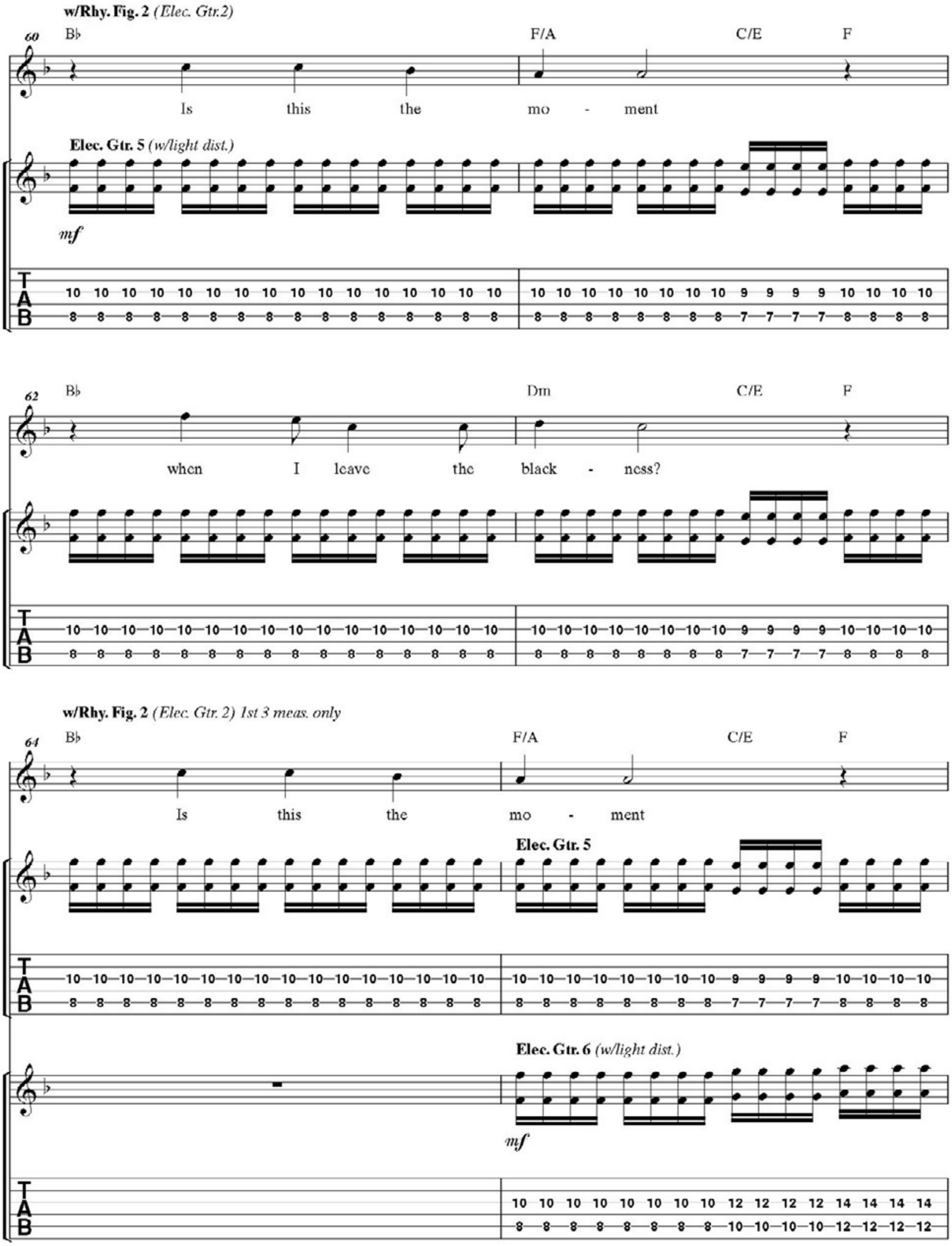

Chorus:
36
Dm
Drown - ing once a - gain,
Rhy. Fig. 1B
Elec. Gtr. 4 (w/light dist.)
mf hold throughout
Rhy. Fig. 1A
Elec. Gtr. 3
Rhy. Fig. 1
Elec. Gtrs. 1 & 2
slight P.M.
38
B♭
F
will I live an - oth - er day?
end Rhy. Fig. 1B
end Rhy. Fig. 1A
end Rhy. Fig. 1
(slight P.M.)
T
A
B

Still Beats Your Name - 11 - 6

Used by Permission of ALFRED MUSIC PUBLISHING CO. INC.


w/Rhy. Figs. 1 (Elec. Gtrs. 1 & 2), 1A (Elec. Gtr. 3), & 1B (Elec. Gtr. 4), each 3 times
40
Dm
Bb
F
To reach the sur - face, let this bur - den drift a - way.
44
Dm
Bb
F
Drown - ing once a - gain, will I live an - oth - er day?
48
Dm
Bb
F
To reach the sur - face, let this bur - den drift a - way.
Bridge:
Drown - ing,
chok - ing,
Bb
F/A
C/E F
Bb
Dm
C/E F
52
Elec. Gtrs. 1 & 2
slight P.M.
slight P.M.
TAB
fad - ing,
life!
Bb
F/A
C/E F
Bb
Dm
C/E F
56
Elec. Gtr. 1
slight P.M.
slight P.M.
TAB
Rhy. Fig. 2
Elec. Gtr. 2
end Rhy. Fig. 2
slight P.M.
slight P.M.
TAB

Used by Permission of ALFRED MUSIC PUBLISHING CO. INC.


w/Rhy. Fig. 2 (Elec. Gtr.2)
60
B♭
F/A
C/E
F
Is this the mo - ment
Elec. Gtr. 5 (w/light dist.)
mf
62
B♭
Dm
C/E
F
when I leave the black - ness?
w/Rhy. Fig. 2 (Elec. Gtr. 2) 1st 3 meas. only
64
B♭
F/A
C/E
F
Is this the mo - ment
Elec. Gtr. 5
Elec. Gtr. 6 (w/light dist.)
mf
T
A
B

Used by Permission of ALFRED MUSIC PUBLISHING CO. INC.

Instant Gratification

Capture and hold notes or chords, perform fluid glissandos and unleash oscillator-like synthesizer effects with the **SUPEREGO Synth Engine.** Layer sounds, create infinite sustain, tweak attack and decay, or use the effects loop to invent your own unique synth patches. Three modes of operation – Auto, Manual, and Latch – let you indulge your guiltiest pleasures!

9V power supply included.

9V
SPEED LAYER
GLISS
DRY
EFFECT
LATCH
AUTO
RETURN
OUTPUT
SEND
INPUT
SUPEREGO
synth engine
electro-harmonix
MADE IN NYC, USA

MEMORY TOY
NEO CLONE
METAL MUFF
DELAY
FEEDBACK
BLEND
GAIN
RATE
DEPTH
TREBLE
SCOOP
HI
OFF
BASS
DRIVE
VOLUME
IN
OUT
Tone
TATTOO
ANALOG-INK
electro-harmonix
MADE IN NYC~USA
MULTI EFFECT

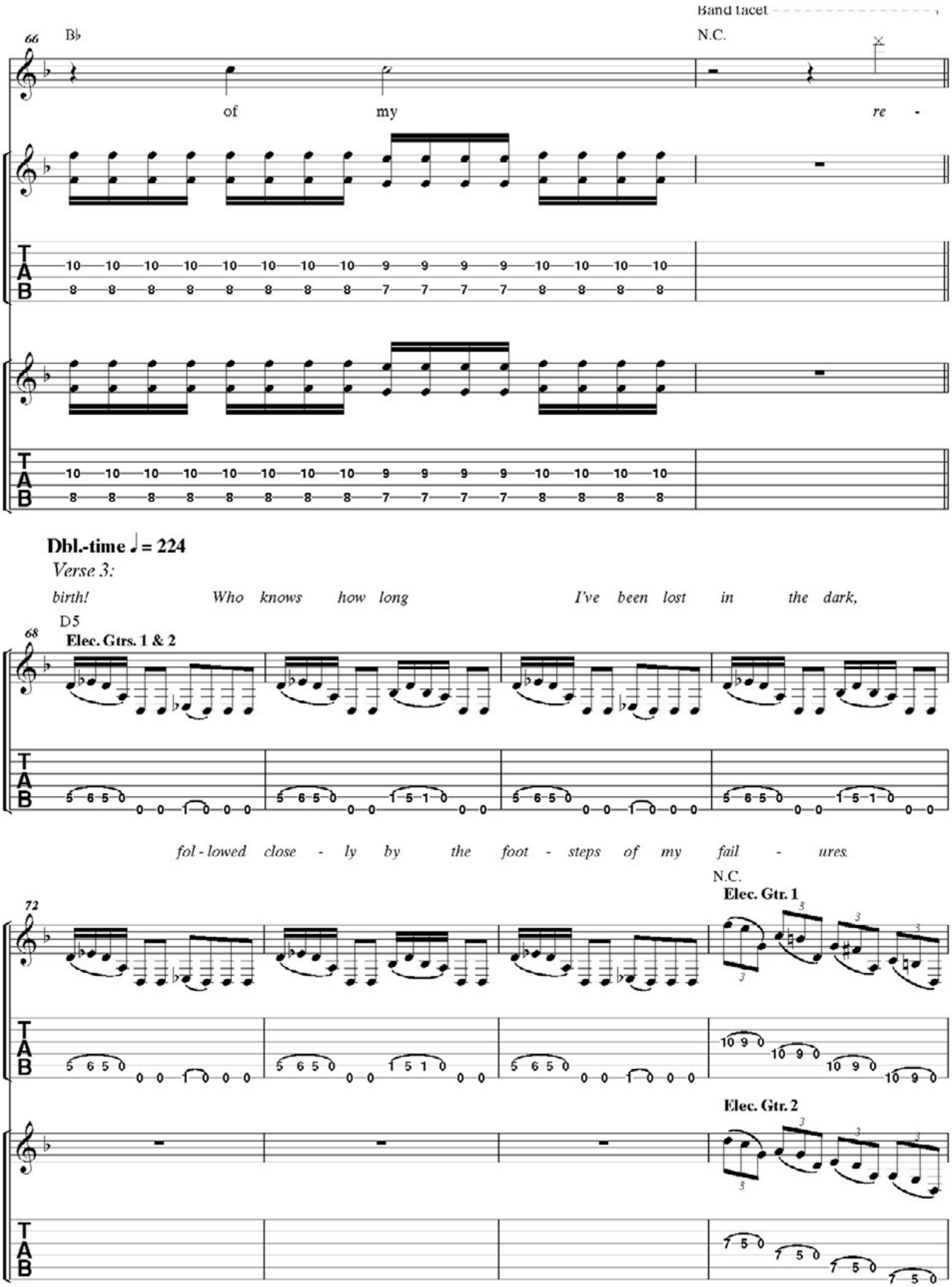
Indelible Trio

Satisfy your tone jones with our first fully-interactive analog multi-effect pedal! The **TONE TATTOO's** effects chain features the distinctive sounds of the Metal Muff Distortion, Neo Clone Chorus, and Memory Toy Analog Delay. With three critically acclaimed effects, this star-studded stompbox is your talisman for tone that leaves a permanent mark.

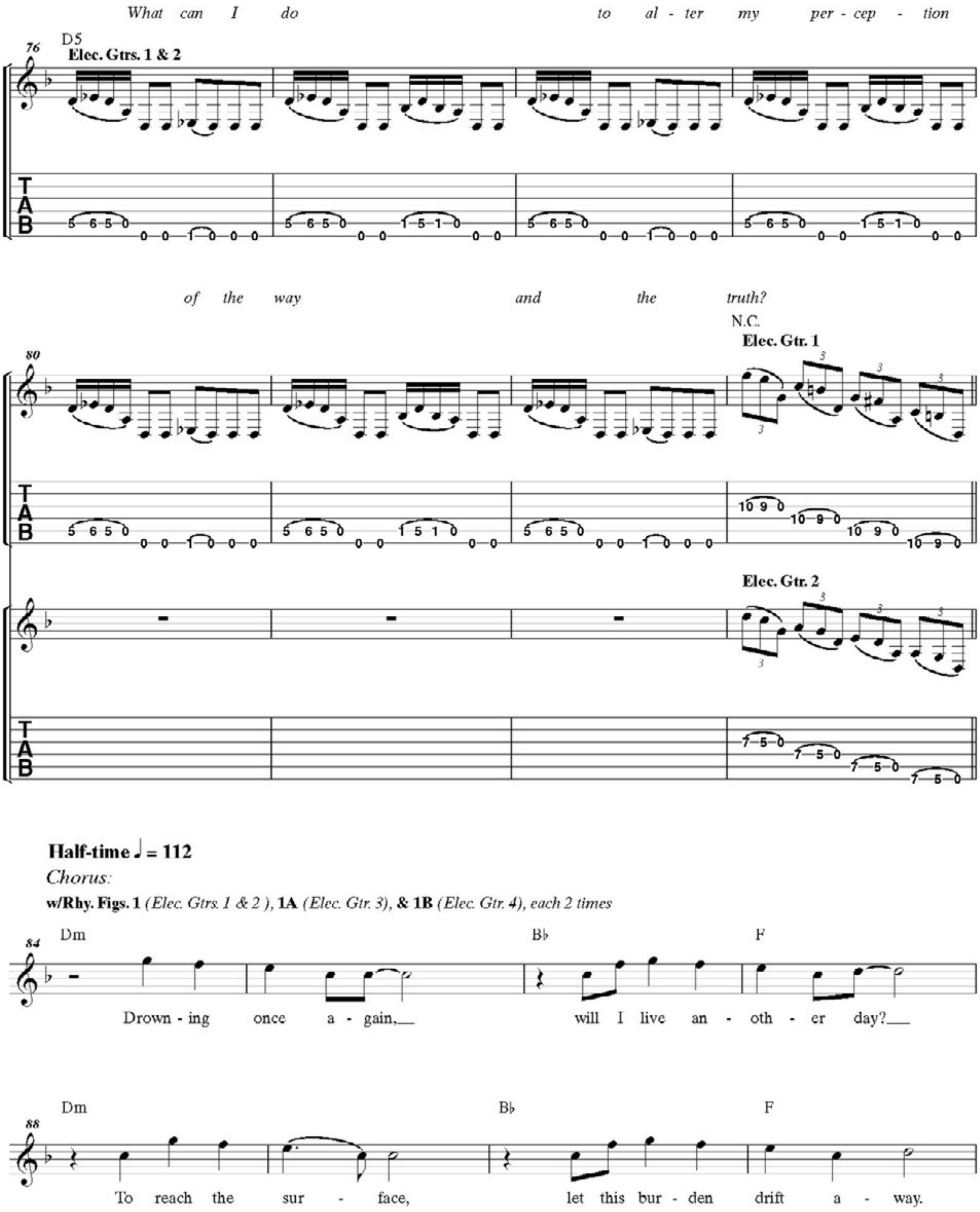
9V power supply included.

electro-harmonix

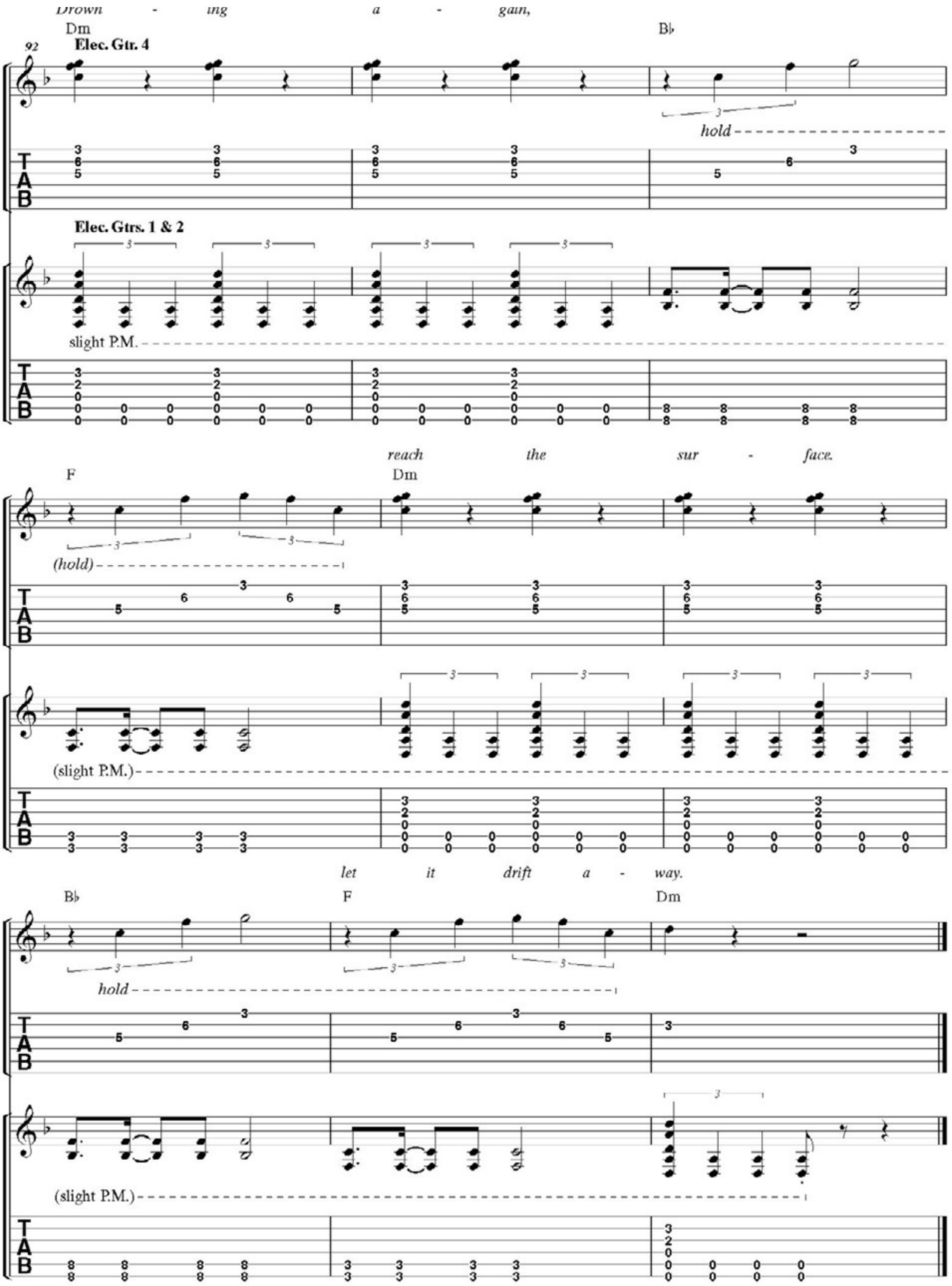
To learn more visit **www.ehx.com**


Band tacet
66
B♭
N.C.
of my re -
T
A
B
Dbl.-time ♩ = 224
Verse 3:
birth! Who knows how long I've been lost in the dark,
D5
68
Elec. Gtrs. 1 & 2
fol - lowed close - ly by the foot - steps of my fail - ures.
N.C.
Elec. Gtr. 1
72
Elec. Gtr. 2
3

Used by Permission of ALFRED MUSIC PUBLISHING CO. INC.


What can I do to al - ter my per - cep - tion
76
D5
Elec. Gtrs. 1 & 2
T
A
B
5 6 5 0 0 0 1 0 0 0
5 6 5 0 0 0 1 5 1 0 0 0
5 6 5 0 0 0 1 0 0 0
5 6 5 0 0 0 1 5 1 0 0 0
of the way and the truth?
80
N.C.
Elec. Gtr. 1
5 6 5 0 0 0 1 0 0 0
5 6 5 0 0 0 1 5 1 0 0 0
5 6 5 0 0 0 1 0 0 0
10 9 0 10 9 0 10 9 0 10 9 0
Elec. Gtr. 2
7 5 0 7 5 0 7 5 0 7 5 0
3
Half-time ♩ = 112
Chorus:
w/Rhy. Figs. 1 (Elec. Gtrs. 1 & 2), 1A (Elec. Gtr. 3), & 1B (Elec. Gtr. 4), each 2 times
84
Dm
B♭
F
Drown - ing once a - gain, will I live an - oth - er day?
88
Dm
B♭
F
To reach the sur - face, let this bur - den drift a - way.

Used by Permission of ALFRED MUSIC PUBLISHING CO. INC.



Drown - ing a - gain,
Dm
B♭
92
Elec. Gtr. 4
hold
Elec. Gtrs. 1 & 2
slight P.M.
F
reach the sur - face.
Dm
(hold)
(slight P.M.)
let it drift a - way.
B♭
F
Dm
hold
(slight P.M.)

Used by Permission of ALFRED MUSIC PUBLISHING CO. INC.

LICK OF THE DAY
PRESENTS

ONLY $4.99 EACH!

THE BEATLES
LICK PACKS
VOL. 1 & 2

Video, tab and more for your iPhone or iPad

Available on the iPhone App Store

INCLUDES LICKS FROM Blackbird * Yesterday * Ticket to Ride * The End * Let It Be
Norwegian Wood * Paperback Writer * Day Tripper

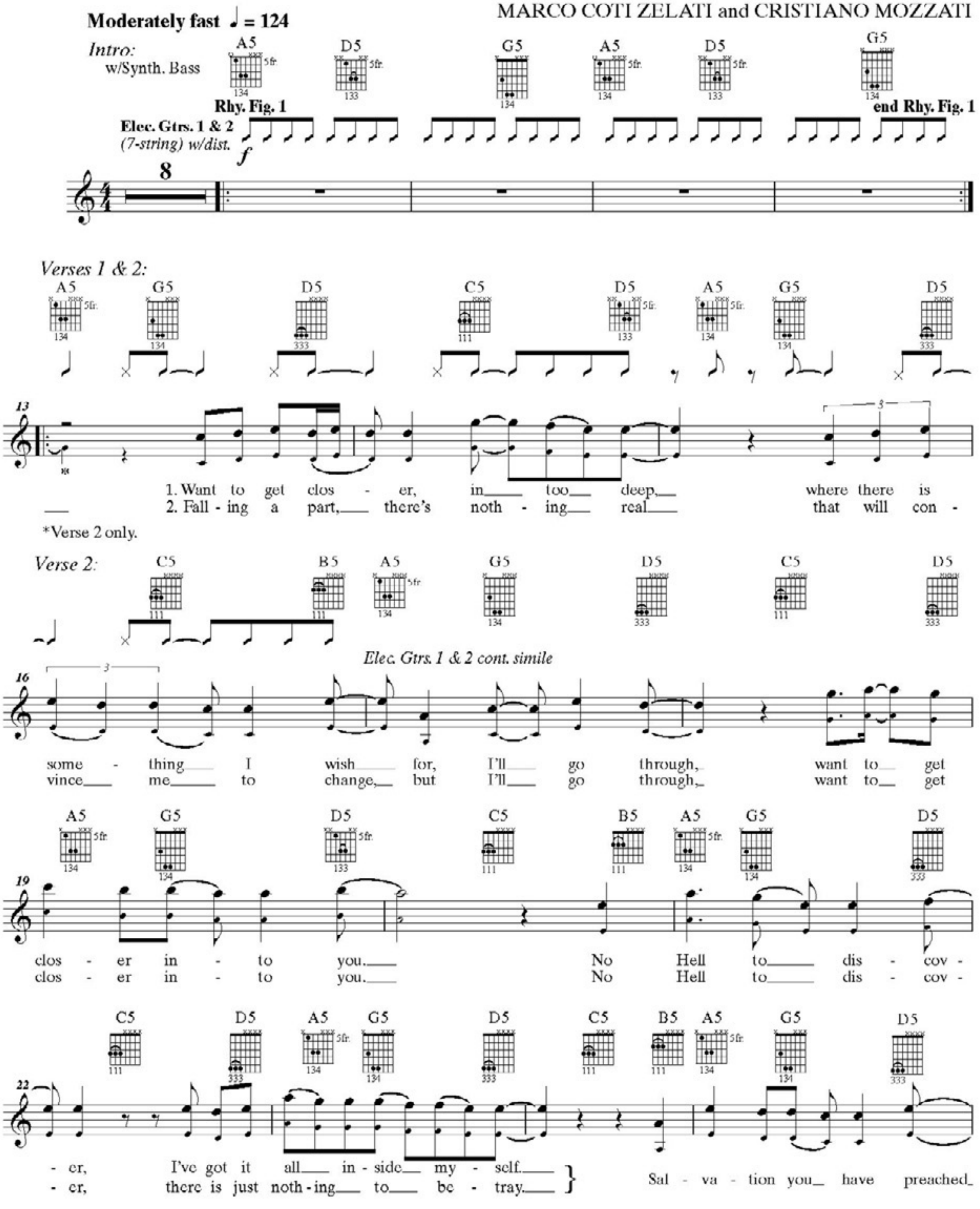
Download Now and Try the App for FREE!
www.guitarworld.com/lick-of-the-day

PLUS EVEN MORE LICK PACKS INCLUDING GENRES LIKE HEAVY METAL • BLUES • ROCK • AND MORE!

All gtrs. in Drop A:
⑦ = A
⑥ = E ③ = G
⑤ = A ② = B
④ = D ① = E

CLOSER

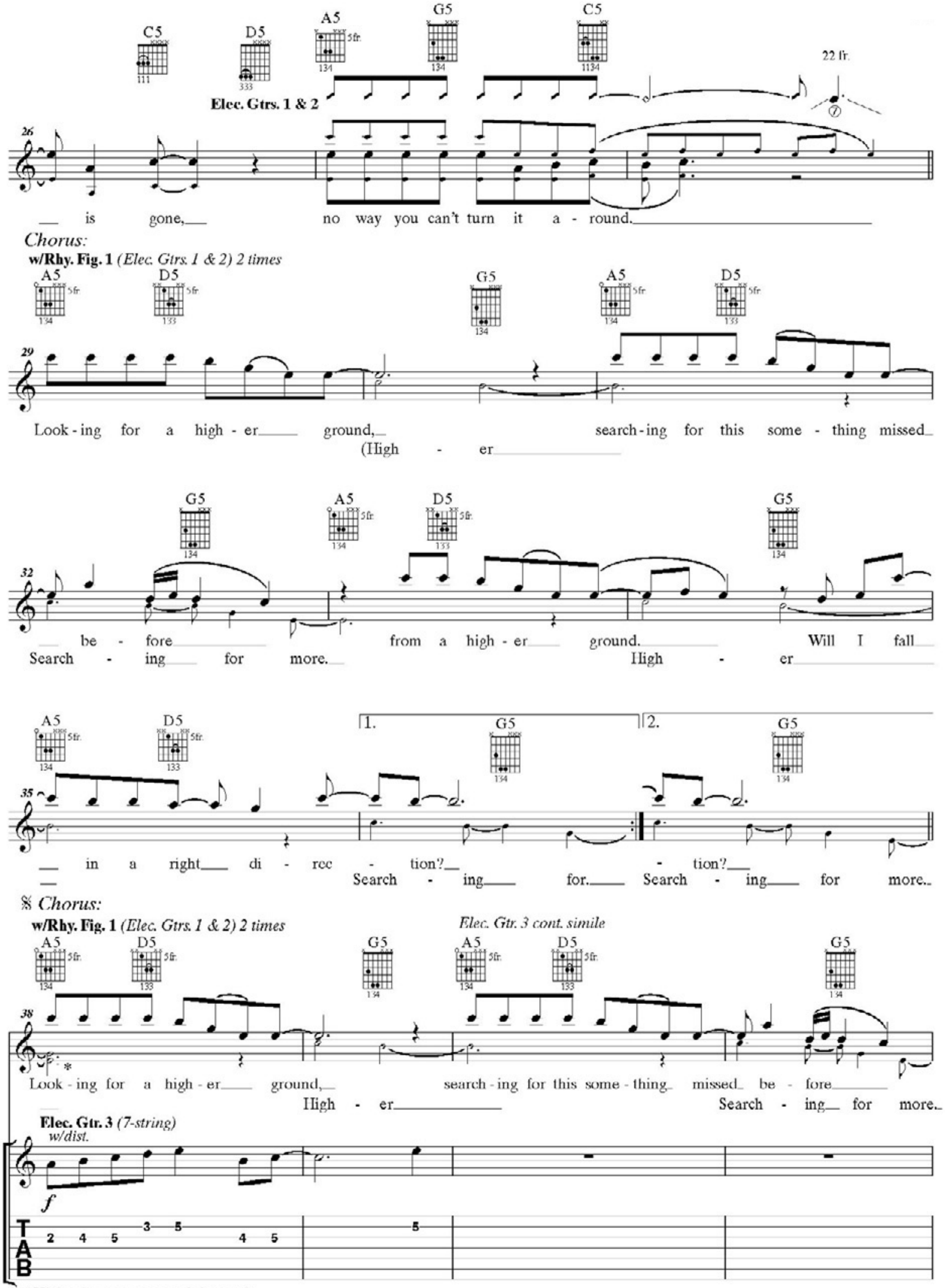
Words and Music by
CRISTIANO MIGLIORE, ANDREA FERRO,
CRISTINA SCABBIA, MARCO BIAZZI,
MARCO COTI ZELATI and CRISTIANO MOZZATI


Moderately fast ♩ = 124
Intro:
w/Synth. Bass
A5 D5 G5 A5 D5 G5
Rhy. Fig. 1
end Rhy. Fig. 1
Elec. Gtrs. 1 & 2
(7-string) w/dist.
f
8
Verses 1 & 2:
A5 G5 D5 C5 D5 A5 G5 D5
13
1. Want to get clos - er, in too deep, where there is
2. Fall - ing a part, there's noth - ing real that will con -
*Verse 2 only.
Verse 2:
C5 B5 A5 G5 D5 C5 D5
Elec. Gtrs. 1 & 2 cont. simile
16
some - thing I wish for, I'll go through, want to get
vince me to change, but I'll go through, want to get
A5 G5 D5 C5 B5 A5 G5 D5
19
clos - er in - to you. No Hell to dis - cov -
clos - er in - to you. No Hell to dis - cov -
C5 D5 A5 G5 D5 C5 B5 A5 G5 D5
22
- er, I've got it all in - side my - self
- er, there is just noth - ing to be - tray.
Sal - va - tion you have preached

Closer - 3 - 1
25986

© 2006 MAGIC ARTS PUBLISHING (ASCAP)
All Rights Reserved

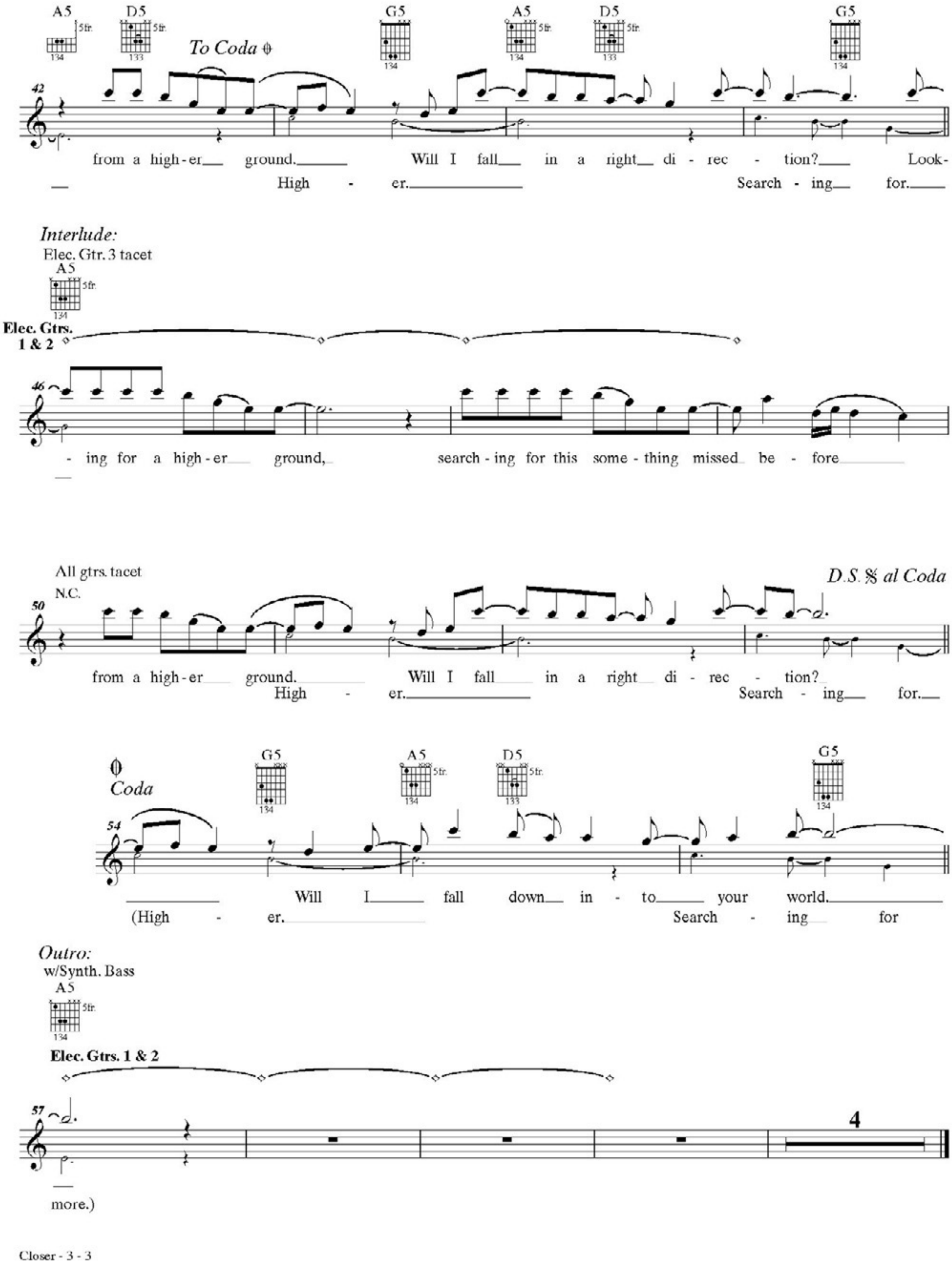
Used by Permission of ALFRED MUSIC PUBLISHING CO. INC.


C5
D5
A5
G5
C5
5fr.
22 fr.
Elec. Gtrs. 1 & 2
26
is gone, no way you can't turn it a - round.
Chorus:
w/Rhy. Fig. 1 (Elec. Gtrs. 1 & 2) 2 times
A5 D5 G5 A5 D5
29
Look - ing for a high - er ground, search - ing for this some - thing missed
(High - er
G5 A5 D5 G5
32
be - fore from a high - er ground. Will I fall
Search - ing for more. High - er
A5 D5 1. G5 2. G5
35
in a right di - rec - tion? - tion?
Search - ing for. Search - ing for more.
𝄋 Chorus:
w/Rhy. Fig. 1 (Elec. Gtrs. 1 & 2) 2 times
Elec. Gtr. 3 cont. simile
A5 D5 G5 A5 D5 G5
38
Look - ing for a high - er ground, search - ing for this some - thing missed be - fore
High - er Search - ing for more.
Elec. Gtr. 3 (7-string)
w/dist.
f
T
A
B
2 4 5 3 5 4 5 5

*Higher harmony second time only.

Closer - 3 - 2
25986

Used by Permission of ALFRED MUSIC PUBLISHING CO. INC.


A5
D5
To Coda
G5
A5
D5
G5
5fr.
134
133
42
from a high-er ground. Will I fall in a right di-rec-tion? Look-
High-er. Search-ing for.
Interlude:
Elec. Gtr. 3 tacet
A5
Elec. Gtrs. 1 & 2
46
-ing for a high-er ground, search-ing for this some-thing missed be-fore
All gtrs. tacet
N.C.
D.S. al Coda
50
from a high-er ground. Will I fall in a right di-rec-tion?
High-er. Search-ing for.
Coda
G5
A5
D5
G5
54
Will I fall down in-to your world.
(High-er. Search-ing for
Outro:
w/Synth. Bass
A5
Elec. Gtrs. 1 & 2
57
4
more.)
Closer - 3 - 3

Used by Permission of ALFRED MUSIC PUBLISHING CO. INC.

THE JOHN LENNON
SONGWRITING CONTEST

ENTER
your original songs

Top Judges • Big Prizes • Win $20K

www.jlsc.com

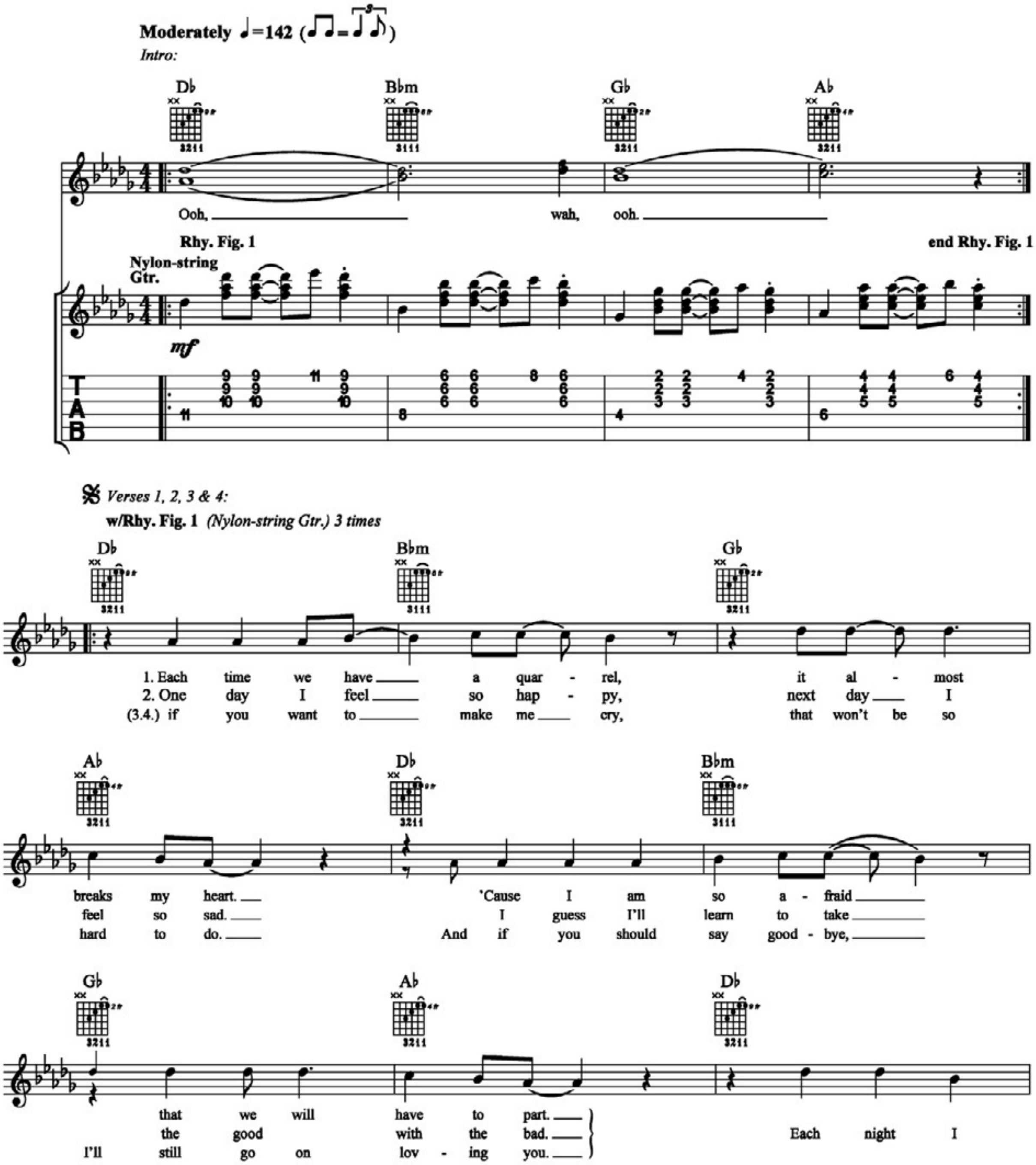
Sponsored By:

NEUTRIK
avid.com
Gibson
Epiphone
Musician's Friend
audio-technica
sonicbids
Roland
creativeallies
artist, meet artist
NAMM
believe in music
DIGITAL MEDIA Academy
DISC MAKERS
Ampeg
MACKIE.
BOSS

"Lennon" and "John Lennon" are trademarks of Yoko Ono Lennon.
All artwork © Yoko Ono Lennon. Licensed exclusively through Bag One Arts, Inc.

A TEENAGER IN LOVE

Words and Music by
DOC POMUS and MORT SHUMAN

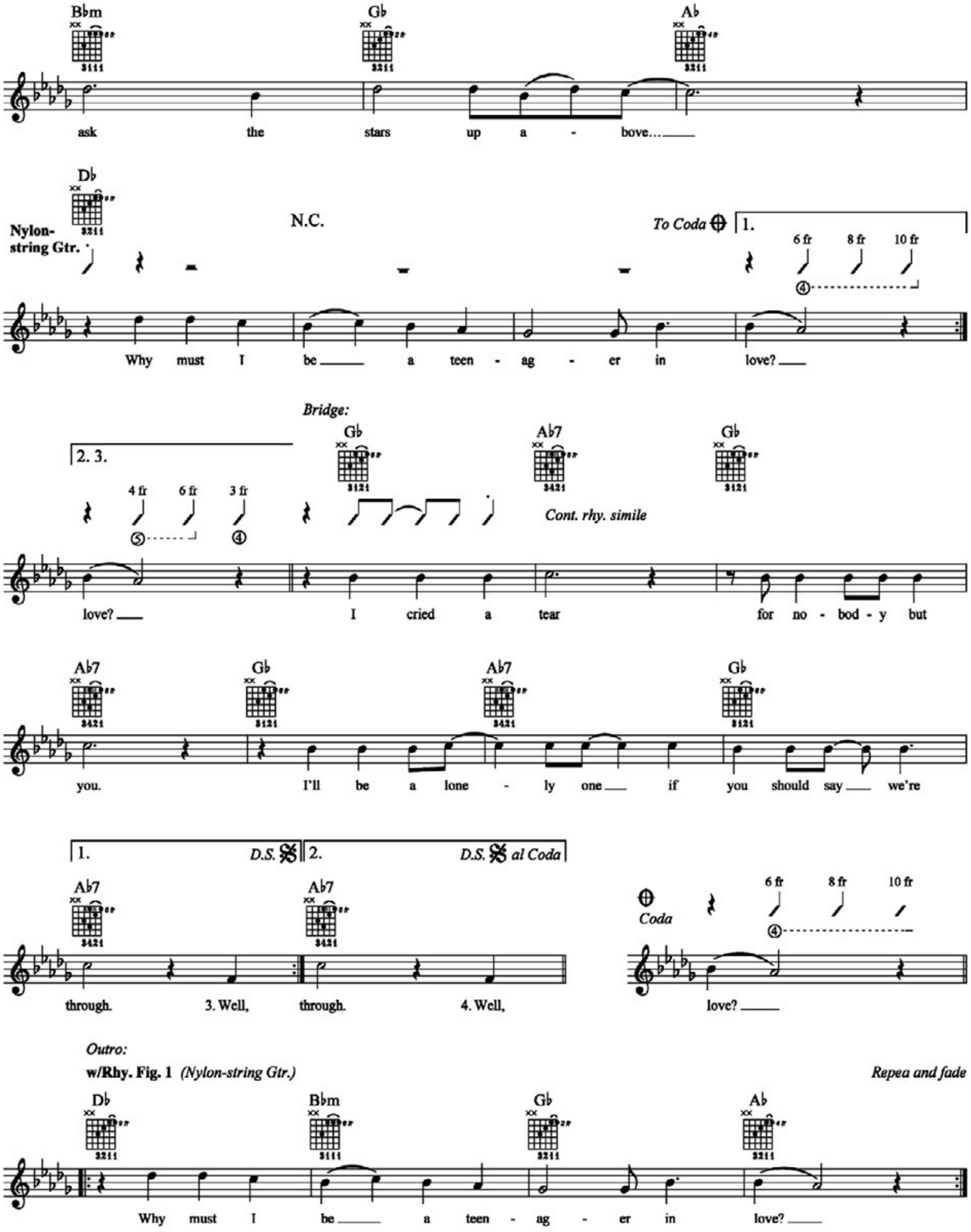

Moderately ♩=142
Intro:
D♭
B♭m
G♭
A♭
Ooh, wah, ooh.
Rhy. Fig. 1
end Rhy. Fig. 1
Nylon-string Gtr.
mf
T
A
B
Verses 1, 2, 3 & 4:
w/Rhy. Fig. 1 (Nylon-string Gtr.) 3 times
1. Each time we have a quar - rel, it al - most breaks my heart.
2. One day I feel so hap - py, next day I feel so sad.
(3.4.) if you want to make me cry, that won't be so hard to do.
'Cause I am so a - fraid that we will have to part.
I guess I'll learn to take the good with the bad.
And if you should say good - bye, I'll still go on lov - ing you.
Each night I

© 1959 UNICHAPPELL MUSIC INC.
Copyright Renewed
All Rights Reserved

NOTICE: Purchasers of a license to this musical file are entitled to use it for their personal enjoyment and musical fulfillment. However, any duplication, adaptation, arranging and/or transmission of this copyrighted music requires the written consent of the copyright owner(s) and of WARNER BROS. PUBLICATIONS, INC. Unauthorized uses are infringements of the copyright laws of the United States and other countries and may subject the user to civil and/or criminal penalties.

Used by Permission of ALFRED MUSIC PUBLISHING CO. INC.

Pomus – A Teenager in Love (Page 2 of 2)



Bbm
3111
Gb
3211
Ab
3211
ask the stars up a - bove…
Db
3211
Nylon-string Gtr.
N.C.
To Coda
1.
6 fr
8 fr
10 fr
④
Why must I be a teen - ag - er in love?
2. 3.
4 fr
6 fr
3 fr
⑤
④
Bridge:
Gb
3121
Ab7
3421
Gb
3121
Cont. rhy. simile
love?
I cried a tear for no - bod - y but
Ab7
3421
Gb
3121
Ab7
3421
Gb
3121
you. I'll be a lone - ly one if you should say we're
1.
D.S.
2.
D.S. al Coda
Ab7
3421
Ab7
3421
through. 3. Well, through. 4. Well,
Coda
6 fr
8 fr
10 fr
④
love?
Outro:
w/Rhy. Fig. 1 (Nylon-string Gtr.)
Repea and fade
Db
3211
Bbm
3111
Gb
3211
Ab
3211
Why must I be a teen - ag - er in love?

Used by Permission of ALFRED MUSIC PUBLISHING CO. INC.